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MUSIC MINISTRY

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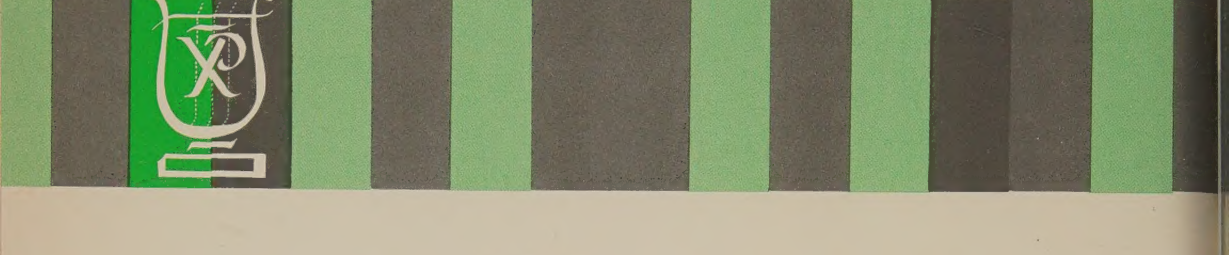

FEATURES

2 Sing, But Unto the Lord ..... John R. Van Nice

4 Examining the Program ..... Charles M. Fisher

6 Get Off the Stage ..... Robert E. Bliss

8 The Hymn Chart ..... Royce N. Coan

10 Stop! Look! Listen! ..... Alice T. Bartlett

12 Mozart—the Man and His Music ..... Ruth Bampton

MUSIC FOLIO

16 We Thank Thee, Jesus, Dearest Friend ..... Herman-Voge

18 Come, Let Us Use the Grace Divine ..... arr. George Lynn

20 Author of Life Divine ..... Kenneth Barritt

22 All Glory Be to God on High ..... A. Armsdorf

24 My God and King ..... Russell Broughton

28 Come, Souls, Behold Today ..... Bach-Nelson

DEPARTMENTS

1 Our Father . . . (editorial)

5 Lift Up Your Hearts ..... Edith Lovell Thomas

14 Notes on the Folio ..... Carlton R. Young

31 NaFOMM Conference Schedule

32 Music Calendar

32 Reviews

34 Choral Technics ..... Lee W. Fiser

35 Organ Technics ..... V. Earle Copes

36 Music for Juniors ..... Muriel Alford

38 Music for Primaries ..... Vivian S. Morsch

40 Music for Kindergarten ..... Phyllis N. Maramarco

42 Music in the MYF ..... Philip R. Dietterich

43 Come, Ye Faithful ..... Michael Daves

44 Who's Who in MUSIC MINISTRY

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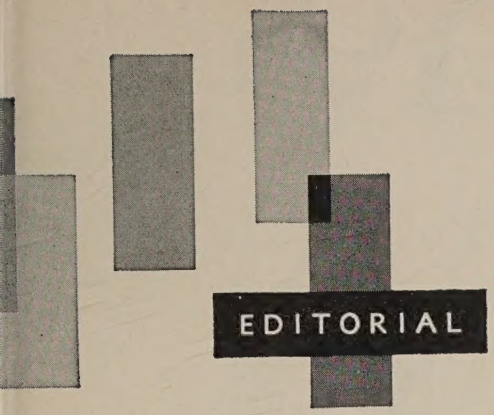


our father . . .

"Teach us to pray," requested the disciples, and Jesus responded with a prayer that by its very nature is a collective utterance, not an individual one. Furthermore, the prayer belongs not to a select group but to the entire company of worshipers. It is **the** prayer of the church universal. Solo musical settings of the prayer thus tend to distort its purpose. To a lesser degree choral versions deprive the congregation of their right to participate actively in it. Musical settings that call attention to themselves by their garish, over-dramatic styles likewise detract from the simple but profound petitions. ¶ Lest we abuse the privilege of corporate prayer, let us reserve for the congregation this devotional classic by employing only the simplest kind of musical accompaniment, if any. Sensitive scrutiny should determine whether the music actually enhances the fervent spirit of the words or detracts from them. When in doubt we should discard! If there is any question about the ability of the congregation to participate in a sung version, the prayer should be spoken and the idea of singing it abandoned. Protestantism must guard jealously the right of every worshiper to participate in this act of devotion, whether the occasion be a wedding ceremony, funeral service, or regular Sunday worship.

V Earle Copes

Sing

Illustrated by John Furlow

"Boy, listen to how low that bass can go!"

"Wow, that tenor sure can sing high!"

Gospel quartets which are blessed or cursed by the presence of voices of unusual range evoke these or similar reactions on the part of the listeners. There is grave doubt that organizations which produce such remarks are serving their proper function in worship.

It is true that some of our great composers of sacred music have sought to intensify the meaning of the text by setting such a word as "heaven" on a high pitch in the melodic phrase and, logically enough, setting "earth" or "hell" on a low pitch. Handel's *Messiah* contains interesting examples of this process, sometimes known as word painting. The tenor air "Every Valley Shall Be Exalted" has the words "mountain" and "hill" set on high pitches—"mountain" being set with subtle insight on a higher pitch than "hill." Even more subtle is the undulating contour of the musical setting of the word "crooked," and the elongation of the rhythm and the leveling of the phrase arch of the setting of the word "plain."

Haydn's picturesque delineation of the cooing dove, the leaping tiger, and the

mmense Leviathan," to mention only a w examples in his *Creation,* serves to crease effectiveness of the text.

It is not these artistic usages of the elents of music, but their artificial exploitaon by those who do not know the function music in worship that should cause us ncern.

Incidentally, what about the vocal soloist ho insists that he must stand in a conbicuously lighted spot in the chancel so nat the congregation may watch his face s he sings?

And then there is the shadow-boxing noir director who must have been frightned by a Dutch windmill, along with his ejeweled choir who wear their Easter orsages conspicuously pinned on the front f their robes on that most sacred day. The ormer looks like an unsuccessful graduate f a magicians' school trying vainly to make is assistants disappear, and the latter has he misfortune to be singing from a chancel m which the choir must face the congregaion and fight with them the battle of the ermon with ever-clashing glances, match-

TO THE LORD

BY JOHN R. VAN NICE

ing them earring for earring and orchid for orchid.

And breathes there a choir director with human nature so dead, who never has received some personal satisfaction when a listener has said, "Your anthem was beautiful this morning," and nothing more?

Ah, and the organist whose musical vista is bounded only by his technic, a prideful exponent of the "Dizzy Fingers" school of repertoire. One who further confounds the congregation with his piquant pipes—the bizarre combinations of sounds he chooses for his selections.

Another of our church music leftists is the gospel trumpeter who finishes a torturous theme and variations on some good old gospel song by sizzling a high "F" that threatens, *a la* Caruso, to shatter the stained-glass window in the back of the sanctuary and to leave the chandeliers swinging in majestic four-four time! As he finishes with a red-faced gasp of triumph, he swings his trumpet aloft as if awaiting the admiring applause of the congregation.

Furthermore, behold the antics of the evangelistic teams which keep the congregation bemused as the members make like fine broken-field runners, dodging from musical saw to guitar to xylophone to bottles filled with water to—but why go on? It would seem that those of us who are responsible for the music in our worship should recount in our own minds the real purposes that music has in the service.

An enlightening article appeared in an issue of *Fischer Edition News* some years ago, "Does the Music in Your Church Express or Impress?" While the article was highly interesting, the title merited even closer scrutiny.

The gospel quartet mentioned earlier, the one with the elephant-and-the-flea characteristics, might well *IM*press the congregation with its flashy style; however, any spiritual message to be *EX*pressed by its repertoire is lost in the *IM*pressive razzle-dazzle.

The exhibitionistic soloist in his full-blown glory, who must be seen to be heard, is scarcely a humble servant whose position in the worship service is to assist the congregation to better worship God with a sensitive delineation of a gospel message.

But what to do with Flailing Freddie and his Flamboyant Flock? Conceal the whole outfit—including Freddie! That's a tough order in already-existing churches, but there are an amazing number of new churches on the drawing boards. Before the building committees and the architects get too far along, consider putting the choir, the director, the organ console, and

(*Continued on page 43*)

EXAMINING the program

BY CHARLES M. FISHER

Plato's belief that an unexamined life is not worth living might be paraphrased to state that "An unexamined program is not worth giving." Regardless of the success of our present church music program, there are some things we need to ask ourselves. We hope a series of questions will provoke thoughtful answers from the reader.

For example, regarding the subject of our first article, would it be possible for you to add depth and breadth to your program in light of your understanding of the role music can play in the church? And in relation to our second article, what should we be doing for our people that we are not now achieving?

How complete is your program, and what should it include? For instance, do you have a knowledge of what goes on musically in the primary department of your church school—or should this be your concern?

On the other hand, are you spending time on anything in the program that doesn't belong in a program of Christian education through music? How do you evaluate the promotion of handbell choirs, rhythm bands and musical crafts if your aim is Christian education? What is the relative importance of music education and Christian education through music in your program? What really belongs in the public school and what in the church?

Are you wasting any of your efforts in areas for which you are not well equipped for leadership? Do you work equally well with all age groups? Are you spreading your talents and energies too thin for greatest effectiveness? Which portion of the program are you least interested in? What could you profitably eliminate regardless of its traditional place in your program?

Do you realize that the adult choir of your church of tomorrow is dependent on the effectiveness of your junior and youth choir program today? Do you act accordingly? Do you take time to interest young people who are qualified in preparing themselves for leadership in the church music field? This is one of our sorest needs. Are you giving adequate attention to the truly gifted members of your choirs? Are you helping them develop as fast as they might or are you exploiting them at the expense of the less gifted?

How much time do you spend lamenting the quality of your singers, your inadequate facilities, and the lack of co-operation or concern of your minister and the church

nool staff, the condition of your organ, e attitude of your music committee, ur budget? True, an awareness of these roblems is essential to solving them, but reoccupation with them can be a destruc- ve force to your effectiveness in the urch. What chance do you foresee for pansion of your program within the next ve years? What about additional choirs? new organ? Additional music? Have you long-term plan for music in your church? Are you taking the path of least resist- nce in selecting music? Does what you lect and how you use those selections nable your congregation to be more dis- iminating in musical judgments? Are ney more discerning of the finer musical terature, of better vocal tone, blend and itch, of more satisfactory organ registra- ion? Do you demonstrate your enthusiastic pproval when artistry is approached hrough your choir's efforts?

Do you consciously give over your un- olvable problems within the program to Divine power? Is prayer a part of every re- earsal? Do you evaluate your over-all program realizing that the only reason for ts existence is the promotion of the King- dom of God?

Do you ever ask your minister to preach on worship and give the congregation a greater insight into the proper place of music in the service? I know from sad experience that most members of the con- gregation look on the musical numbers in the service as concert pieces. This, of course, is partly our fault in the way we present selections. But it is also a fault of the congregation because they often do not realize the actual function music should have in the service. They are therefore not receptive to such heresies as having a quar- tet or a soloist sing from a position con- cealed from their view. Of course, there are two sides to this, too! What if the minister were to preach from the balcony? In any case, some instruction to the con- gregation regarding music can be very

(*Continued on page 7*)

Lift Up Your Hearts

BY EDITH LOVELL THOMAS

The call to worship is sounded from the book of Lamentations: "Let us lift up our hearts and hands to God in heaven." "Lift up your hearts" reverberates through the centuries even to the present, urging us constantly to "the practice of the presence of God" by singing

The Versicle "Sursum Corda" No. 583

We give thanks whenever we think that God "will cause his glorious voice to be heard." Hear how gloriously he speaks through his servant Mendelssohn in the oratorio *St. Paul.* Ponder what he brings to a war-burdened world, and pray with thanks for all of today's peacemakers as we listen.

Organ or Piano Tune: "Evangelist" No. 538

In Charles Wesley's words we ourselves would now present "whate'er we have or are to Him who inspires our choicest songs," uniting our voices in singing

Hymn "Sing to the Great Jehovah's Praise" No. 538

We are awed by the fruits grown through suffering, ripened by God. See Beethoven struggling with deafness, misunderstanding and despair, yet aware of his destiny to arouse what is noblest in his listeners. He labored for a new "kingdom" where all men would live as children of one Father and his bugle call to world neighborhood is his "Hymn to Joy" in the *Ninth Symphony.* Dr. van Dyke's words written for Beethoven's music lift us to the "Joy Divine" as we sing

Hymn "Joyful, Joyful We Adore Thee" No. 12.

Individually praying, we seek guidance that we may devote all our gifts to the glory of God in building his "beloved community."

Prayers (silent, spontaneous or prepared)

We make our common prayer, binding hearts together as we go forth, singing

Hymn "Lift Up Our Hearts" No. 472.

All numbers refer to *The Methodist Hymnal.*

BY ROBERT E. BLISS

Get C

We Methodists have come a long way up the road toward more significant worship in the past few years. We are again returning to some of the original concepts of the founder of our church. No longer is Methodist worship like the beginning of the world, "Without form and void . . ." for "the Spirit of God" has moved "over the face of the waters" and more meaning is to be found in our services.

Just as every other road, however, the one toward better worship has crossroads and forks leading off the main stream of traffic. Often these branches become confused with the main path.

One such branch is the use of the theatrical in worship. By misusing the tools of the theater, we overwhelm the congregation with our lighting, timing, gestures, musical interludes, et cetera. We seek to hold them fast with suspense, organ background music, and any other trick we might find to employ. We hark back to the days of ancient Greek temple worship where the priests held an awe-stricken audience in obedience by faked miracles and trumped-up mysticism. We create through these devices the exact thing which we say we are trying to overcome, "spectatoritis." We take our congregation's breath away so that they have none for singing praise to God; we cloud their eyes with tears so that they can no longer read the prayers or responsive readings. We give them a great show and a pseudo-religious experience, asking nothing in return but their attention, silent obedience and their money.

Truly, there is drama and mysticism in religion and worship, but it is not to be found in false attempts to create it. A retelling of a portion of the life of Christ or of his church and interpretation of the meanings of this for our lives, a sturdy call requiring a courageous answer—this is drama, real drama that comes from within the message and from within the souls of the worshipers themselves. It is not forced from without. Do not misunderstand; this is not a case for cold services of preaching and hymn singing but an appeal for us to use the liturgies and rich traditions of the church in the most meaningful way, in a way that will help our people have true Christian experiences and lead them to a rededication of life.

Our worship must always be with an eye

STAGE

God. Every act of worship must be tered into as an act of giving to Him no has given so much to us. Surely God wes to us through our worship; He gives inspiration for greater service; He fills ur lives with warmth and love; He fills with inner peace and satisfaction such we have never known before, but only so far as we give of ourselves.

One of the finest explanations of worship ever heard is that the whole church a stage, the people of the congregation re the actors in the drama, the pastor, rganist, choir director, and other worship eaders are the prompters, and beyond the otlights in the vast unseen is the audi- nce, God. This is why I say, "Get off the tage!" Those of us who have responsibili- ies for leadership in worship need to get ff the stage, out of the spotlight and nto the prompters box where we belong. et us use every honest means of helping thers to see God *through* us, not to see God *in* us.

Let us as worship leaders seek to become pen windows through which God's glory hines and not brick walls over which the people must climb.

Examining the Program

(*Continued from page 5*)

helpful in achieving the ends of worship.

What is your concept of the function of responses in your service? Do they become routine devices regularly expected at certain points in the service, or does their content consciously pertain to the particular aspect of worship to which they are adjacent? If the latter is true, how often do you change responses? Do you ever let them become so habitual that they evoke no interest and lose their meaning?

So far we have considered the program from a general point of view, and while this has its very practical aspects, what about actual techniques in administering it? Are you putting into practice all the devices you know would be valid and effective in making yours a better program?

What is the role of your music committee? Do they just hire and fire, or do they act as a committee to see that the needs of the music program are met? Do they represent you and your policies and aims to the congregation, or do they even know you have policies and goals? Do they represent the congregation to you when constructive criticism might strengthen your program? Perhaps you would rather that they ". . . leave the choirmaster alone, and see that everyone else does too."

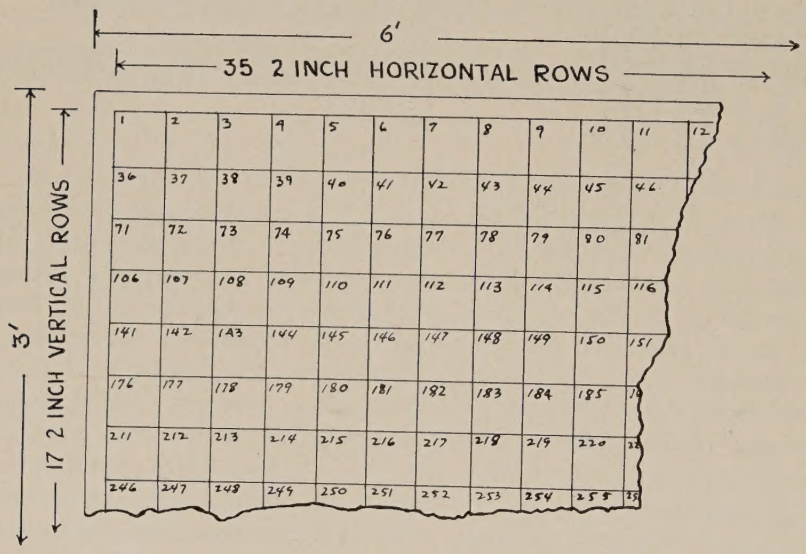
The General Board of Education of The Methodist Church, in co-operation with The National Fellowship of Methodist Musicians, has published a pamphlet called "The Music Committee in the Local Church." You may obtain it free by writing to The General Board of Education, P. O. Box 871, Nashville, Tennessee. It should be helpful to you and your music committee.

Do you have regular planning meetings with your minister and other staff members? To what extent are you concerned with the correlation of the choir program with the program of Christian education? Do you and your director of Christian edu-

(*Continued on page 41*)

THE HYMN CHART

BY ROYCE N. COAN



The chart was not fancy, but it certainly was large. All across the wall of the music room it hung, divided into little squares—several hundred of them. Close examination disclosed that the paper on which the chart was drawn had surely been taken from the roll used to cover tables at church dinners.

No, not fancy, but large, and as useful as large. With a square for each hymn in the hymnal the chart represented the beginning efforts of a church and its pastor to keep a seeable, useable record of the hymns used for congregational singing during an entire year.

The project began after a discussion that

curred following choir rehearsal one ening.

"How do you choose the hymns we sing, astor?" asked a new choir member.

"It's really very simple, Patti," he aswered. "After I know the topic of the rmon, then I know the theme I want used roughout the service. Usually this theme as a direct relationship to the season of ae church year in which the Sunday falls. Then, with an eye on the church calendar nd the theme of the day, I list a number f hymns that come quickly to mind. After nat I check the appropriate sections of ne hymnal for hymns I may have missed. Then from the combined list I choose the nes for the service."

"But that's not fair!" she exclaimed. (She was very young.) "How about the good hymns that fit the theme but don't happen to be favorites of yours?"

The minister joined in the good-natured aughter that followed. "Don't blush, Patti. Your question was perfectly proper and timely. Our choir director and I were just talking about expanding the use of our Christian hymnody. I expect I am just as liable to ride my favorite hobby-horses as anyone else. So I'll ask you, Patti, and the rest of you, too, what would be a good way to check on our use of the hymns in our hymnal?"

A lively discussion followed, and the hymn chart was the outcome. The people involved in the musical program of the church charged the minister with careful selection, week by week, of the hymns for use in the worship services. Each week the selected hymns would be noted by placing the date in the square assigned to that hymn number. After one year, a general meeting was to be held; present would be the commission on worship and all the church musicians. At that time decisions could be made concerning use of the hymns that did not show up on the chart, as well as those that appeared with disturbing frequency.

A volunteer prepared the chart. Horizontal rows two inches deep were first marked out, then vertical lines two inches apart. Since there was a need for at least 562 squares, 35 squares were assigned to each horizontal row, and 17 rows were used. The chart fitted nicely on a piece of paper 6 feet long.

In the upper left hand corner of each square was placed, in left to right order, a number. All markings were made fairly heavy since the chart needed to be seen easily. After it was hung on the wall, the acolyte for the day was assigned the responsibility for entering in each appropriate square the date the hymn was used. Since the chart was hung in the same room where the candlelighter was kept, its visual impact reminded the acolyte of his responsibility.

One year's record is not yet quite complete, but already much value is being gained from keeping the chart. The minister has a ready-made reference to assist him in week-by-week choice of hymns. As "holes" in the chart become obvious, the choir director is able to choose hymns suitable for use as hymn-anthems or (in consultation with the pastor) as "hymns of the month" for easy learning. Too frequent repetition of familiar hymns has been made difficult, and the chart has pointed up large sections of the hymnal that were not used.

A still greater benefit from the chart is the choirs' increasing interest in the music used for worship. A real learning and growing experience is taking place. New hymns are learned with joy because their meaning and the need for them are understood.

We look forward to the end of the church year and our entry into Advent, as we shall then start over in our search for the best hymns for weekly use. We anticipate using some of the same ones again, as some sections of our hymnal are limited. But we also expect to continue becoming acquainted with "new" hymns, season by season and year after year enlarging the repertory of our congregation. Our whole church is richer because of a table-paper chart on the wall of the music room.

That whistle again! I vaguely remembered hearing it once before. I turned over and tried to drift back into that delightful last snooze, but there it was again, and nearer. It couldn't be for me, a grandmother! I gave up, squinted sleepily at the clock beside my bed. Goodness! Five o'clock in the morning! Almost two hours before the family would be stirring.

Slipping out of bed, I dropped to my knees at the open window. A soft breeze gently stirred the blossom-laden boughs of the apple tree just outside. As I peered out, the cardinal whistled once more and flipped his saucy red tail out of sight into the shrubbery. *You beautiful rascal!*

On impulse I put on my jeans and tiptoed out of the house, heading for my favorite spot, a little marshy glen at the edge of the meadow. The fairies had laundered very early, for their cobwebby garments were spread out here and there and their jewels sparkled from every blade of grass as the sun peeked over the tree-tops. How wonderful to be alive on such a morning!

Others thought so too, for again the merry whistle blended with the song of a little brown wren as she busily gargled her tiny throat with bright liquid notes.

A flash of yellow! A goldfinch darted by me in deep swoops calling, I swear, "Sorry I'm late, so sorry I'm late." *Late for what?* I wondered, as I neared the old log, where I had sat many a morning when my bird-watching habit got the better of my good judgment. As if by some invisible sign the full chorus began. *Why, of course, Choir Directors in their colorful yellow and black robes and tiny black caps—and late for rehearsal, too. A member of the chorus, perhaps, but NOT the director!*

Part of the orchestra was already in place for the song-sparrows were practicing a "violin" cadenza. The thrushes trilled away on their "flutes," the limpid notes floating on the blossom-scented air.

A "bassoon" sounded from the marsh and as I glanced that way the big frog disappeared with a noisy plop only to reappear in the bass section of the chorus. How versatile these musicians!

High in the maple tree a "B-flat clarinet," voiced by the warbling vireo, was practicing a long and difficult passage. He never quite finished but ended each time with a little soaring glissando. His breath seemed to give out at the same place with that haunting "swoooop." But what a beautiful tone! *His teacher should give him more breathing lessons,* I concluded, as he tried it again and again only to squeak out. *Persistent, anyway, HE'll get along! If only all orchestra members would practice as faithfully!* I made a mental note to watch his progress as time went on.

No orchestra would be complete without the timpani section. I could hear several drums. The "snare drummer," a downy woodpecker with a snappy black and white uniform, a jaunty red cap perched on the back of his head, never missed a beat. The flicker at the "kettle drums" was wearing a most peculiar coat. It caused some snickers among the young fry, for each time he changed his position his white shorts showed on his rump, as he rapidly rolled out his perfect

rhythm. *Probably dressed in a hurry!* He must have spent some time primping though, for his cocky moustache just matched the striking black collar above his soft yellow vest.

From the chorus the sopranos—warblers of course—perfectly blended their lyric, coloratura and mezzo voices, soaring way above *C* over high *C* with no effort at all. *Would that my girls could hit* A *or even* G *with such beauty of tone.*

One tenor, a Maryland yellow-

!
n!

BY ALICE T. BARTLETT

throat, kept asking, "Whichity, whichity, which?" over and over again. There probably wasn't music enough to go around for he kept up his questioning all through the rehearsal.

And the deacons—robins naturally—in their dark gray morning coats and bright orange vests. These show-offs were bowing and scraping, then pompously ushering the singers to their places. So occupied with their own importance they couldn't stop to join in the chorus but kept pushing the late-comers along with a "Hurry-up, hurry-up." It reminded me of some in my own choir as I watched the stragglers hustle into their places.

A group of tenors, chestnut warblers, dashed up with a flurry demanding loudly, "I wish to see my teacher, I wish to see my teacher!" After some frantic searching, along with considerable commotion in the soprano section, the handsome young upstarts scurried off in the direction of a loud clear call of "Tea-CHER! Tea-CHER! Tea-CHER!" They were so upset at not finding their instructor, I think they were going to try out the studio where the little oven-bird was studying. *Volume enough there!* I mused. I do hope their bad habit of scooping is corrected for all had fine lyric voices and would soon be a credit to any choir.

The apple-polisher? Oh, yes, he was there, fluttering up to each director with his honeyed "Sweeeeet, sweeet, sooooo sweeeet." I could well understand that the little yellow warbler was teacher's pet.

But where were the contraltos? Ah, there they were high in the top-most branches of that elm, the yellow-throated vireos and the scarlet tanagers, adding their warm husky notes. *Robes pretty striking! Almost too much color,* I thought, as I watched the splashes of bright yellow and the scarlet and black against the early morning sky.

A short mellow refrain in the distance was picked up by another vesper sparrow and answered by still another, nearer yet. This antiphonal interlude was in a minor key and so prayerful that I instinctively bowed my head. I caught a glimpse of a red-eyed vireo peering down at me. So pleased that he had finally found his place in the rehearsal that he kept experimenting, first with a long "A-men" of several notes, then with a short questioning one, as though he thought we might be wrong, then following it shortly by a very emphatic one. *Oh, well, there are other members who never can remember which responses we are using!*

One of the tenors was having trouble with his solo. Nervousness, no doubt, but he kept stammering. His teacher finally

(*Continued on page 13*)

MOZART

the man and his music

BY RUTH BAMPTON

Lovers of Mozart's music usually know this great composer through performances of his symphonies or piano works. His lesser-known compositions in the field of sacred music are often neglected.

Familiar is the story of the way this genius, at the age of four, listened as his older sister was having a music lesson from their father, and was afterwards able to go to the harpsichord and play some of the same music. Not long after this event the Mozart children were presented in concert at the court of Empress Maria Theresa of Austria. They soon became the idols of European society.

In 1770, the same year Beethoven was born, Mozart, then a lad of fourteen, went to Italy with his father. Since they arrived at the beginning of Holy Week, they were privileged to go to the Vatican to hear the *Misereri* by Allegri. This composition was unknown to the outside world because it was performed from manuscript and no other choir was allowed to present it. Mozart listened intently and, after he and his father returned to their lodgings, he sat up all night and wrote down the composition from memory. This was a supreme feat, and musicians have never ceased to be amazed at this facet of his genius.

Mozart's spiritual personality abides in all his music, but particularly in his sacred works. As a young child he often said: "Next to God comes Papa." Though most of his short life was spent in abject poverty, his music expresses exquisite refinement and serenity. He may be thought of as a musical angel acting as intermediary between God and man.

We do not know whether it was from some deep personal experience or from outside pressures by antagonistic archbishops that caused him to devote so much

ee in his last few years to the cause of urch music. Whatever the reason, the rld is richer.

Because many of his sacred works de- nd large choirs and orchestras, the pub- in general does not know them. A study some of the best will reveal a Mozart t found in his other works. They show leep personal religion far ahead of his nes, and the composer's abounding faith much in evidence. Even in the last days his life when he was suffering with ver, he faced death as a friend with the ne fearlessness and faith with which he d met other challenges of his sad life.

Probably the *De Profundis in C Minor* the most personal of all his church usic. But the "Magnificat" from the Coronation" *Mass in C* is a gem that erits closer study, and "The Great" *Mass C Minor* and the unfinished mass are rhaps his best religious music.

Mozart's style often changed. Whether is was due to his visits to Italy or to his forts to please the Viennese archbishops e do not know. However, his later works ntinued to show great freedom and a nse of being at peace with the world.

His final work, the *Requiem,* was com- issioned in a mysterious manner by a ranger. In order to "keep the wolf from he door," Mozart felt impelled to write his, and he tried to finish it as soon as ossible. But during its composition he ealized he was writing his own requiem. He was fighting fever and fainting spells, nd his wife, Constance, helped him keep wake with an occasional hot drink, but he insidious illness crept on, and death denied him completion of the work. Dur- ing a terrific storm just a little before midnight on Friday, December 5, 1791, he was released from the earthly struggle. Later, his friend Süssmayr finished the *Requiem* commendably.

Now, over two centuries later, Mozart's spontaneous laughter and unshakable faith still speak to us through his six hundred compositions.

Stop! Look! Listen!

(*Continued from page 11*)

flew off leaving him to "Which-which, cheer-cheer, whit-it, whit-it" to his obvious delight. *A bit conceited, but why shouldn't he be?* He was wearing a gorgeous metallic blue robe, so bright it would have dazzled the eyes of one of the priests in Solomon's Temple. You've guessed it, yes, the indigo bunting, and such a lovely voice one didn't mind his stammering but thoroughly enjoyed hearing his recitative over and over again.

I'm afraid more than one of the singers didn't make the rehearsal. I remember hearing some of the basses, the henslow sparrows, on my way over. Perhaps they had been celebrating the night before, but anyway—well, I'll not be the one to report their sorry condition. I did see at least two of them sitting on a low weed in the meadow muttering, "Hick-hick, hick-hick," then reeling crazily off to another half-hidden perch to repeat their hiccoughs. Shameful! And a choir member! But at least it wasn't one of the soloists!

One little section leader was ruffling her feathers, all a-quiver as she scolded a young towhee. He kept getting sillier and sillier with his distracting whistle at the soprano section, followed invariably by a "Tee-hee-hee-hee-hee." I almost laughed aloud; so like my own teen-age gigglers.

During a pause while the little singers stopped for a breather, a bob-o-link started practicing a rollicking rondo. The bright notes dropped like a shower of stars on the meadow below. With what intensity each tiny feathered body poured its exultation heavenward. Was ever a concert so perfect? And it is free for all to hear and enjoy!

"The Composer?" you ask. "Where is the Conductor?" "Who is this Great Maestro?"

Who, indeed, but the loving and generous God Himself.

on the folio

by Carlton R. Young

COME, LET US USE THE GRACE DIVINE. This straightforward setting of Charles Wesley's text is suitable for New Year's services and general use. The anthem, structured along two-part mixed choir lines, should be rehearsed from this point of view. For example, the basic imitation in the second stanza needs vigor and independence. Vital singing, such as found in early Methodist meetings, is resident in this setting. Vitality, however, is not a matter of pounding the beat or making the ¾ sound like a heavy-footed waltz. It is the result of observing a basic fundamental: beginning each vowel on the beat and sustaining it throughout the beat. To break the bad habit of hitting the first count in each measure, give no accent at all for rehearsals. Observe all expression marks, having each choir member mark his own score. Watch for simple pitch problems at cadence points and work out *ad lib* until mastered.

AUTHOR OF LIFE DIVINE, another Wesley text, is especially suited for Communion. Barritt's musical devices may cause trouble if "preventative maintenance" is not practiced. These three rules will help sell this anthem to your choir: *1*) approach this anthem (and perhaps all) through the text. Recite the poem in unison, pointing up important words, such as "life," "mystic," "up," "veil," et cetera. *2*) Sing through the entire composition on "la" or "ma." *3*) Bass sing text, rest of choir hum their parts or recite text against the bass line. *4*) Put the entire work, text and music, together in a *very* slow tempo; give each quarter note two counts. Tune up all disonnances and make sure each sharp or flat is on pitch. Unison passages usually lead to the more difficult chords; don't give time to these measures but use them to lead into real work on the others. A light accompaniment will help launch this the first time.

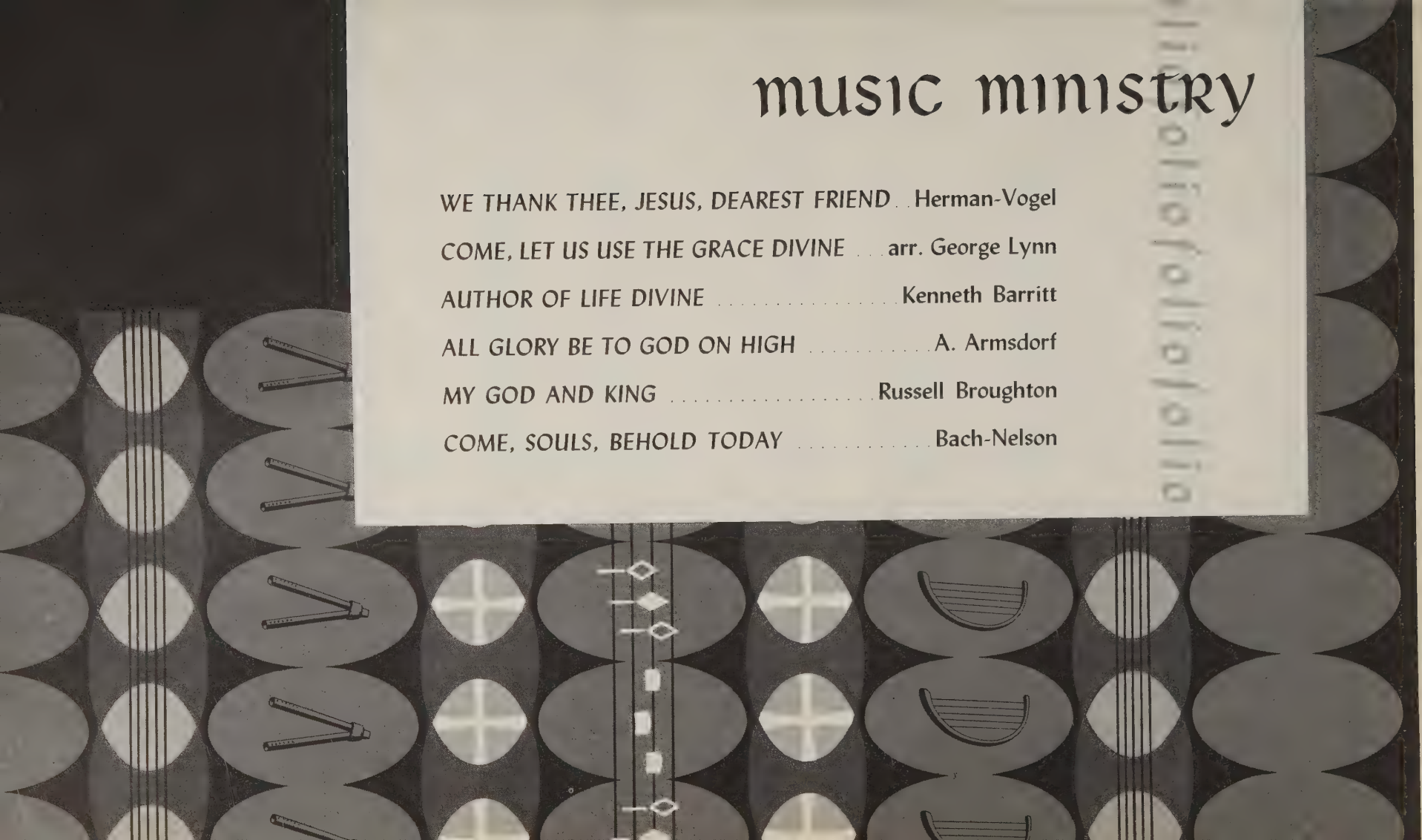
ALLEIN GOTT IN DER HOH SEI EHR (All Glory Be to God on High) is based on a Gregorian Easter melody. In this arrangement the pedal part serves as a canon to the right hand in stating the melody, while the left hand plays a free counterpoint. Select contrasting registration for the three linear parts. If your choice of pedal stops is limited, you might play with both hands on the same manual and couple a clear, singing 8′ stop from the other manual to the pedals, omitting all 16′ pedal tone. Strive for equal dynamic balance between parts at about mezzo-forte level. The first section might be repeated mezzo-piano by closing the expression pedal (or changing registration on larger organs). Re-open expression pedal for the final section. A moderately bright tempo with a long ritard beginning three measures from the end is effective.

MY GOD AND KING. Don't say, "Oh, another setting of this text." Look at it as if you didn't know the poem (perhaps you don't)! First, this setting has many multi-choir possibilities. Tempo marking of 152 seems fast; you may wish to slow it down. (This is an organ accompaniment; please give in advance to most pianists.) Second, this is an excellent unison "exercise" for your choir, especially those who feel that singing the "tune" is akin to demotion to the children's choir! Take time out to get a unison tone "in tune" at the octave; it may take most of the evening to get out every wrinkle and blur. After you have proved that this is not easy singing from the standpoint of pitch, move on to the text and show that unless everyone sings each vowel and consonant at the same moment there are more wrinkles and blurs. There will always be some feet-draggers, but this stirring text will help overcome complaints that this is kids' stuff.

COME SOULS, BEHOLD TODAY. This SAB anthem for Whitsuntide is easily adapted for SA or two-part mixed choir with or without instruments. Try these for size: *1*) All trebles sing top line, all men or boys sing bottom line; flute or violin may play alto part at pitch or one octave higher. *2*) Sopranos and altos sing as is, 'cello plays baritone line. *3*) Sing as is, SAB. A good introduction is accomplished by using measures 1, 2, 15 and 16. The baritone line is a bit difficult for changing or just-changed voices. Therefore you might wish to let the entire choir sing with the boys to help them learn the line. Tempo should be 60 mm for a dotted quarter; dynamic level should let down in measure 9 and build to end.

music ministry

WE THANK THEE, JESUS, DEAREST FRIEND	Herman-Vogel
COME, LET US USE THE GRACE DIVINE	arr. George Lynn
AUTHOR OF LIFE DIVINE	Kenneth Barritt
ALL GLORY BE TO GOD ON HIGH	A. Armsdorf
MY GOD AND KING	Russell Broughton
COME, SOULS, BEHOLD TODAY	Bach-Nelson

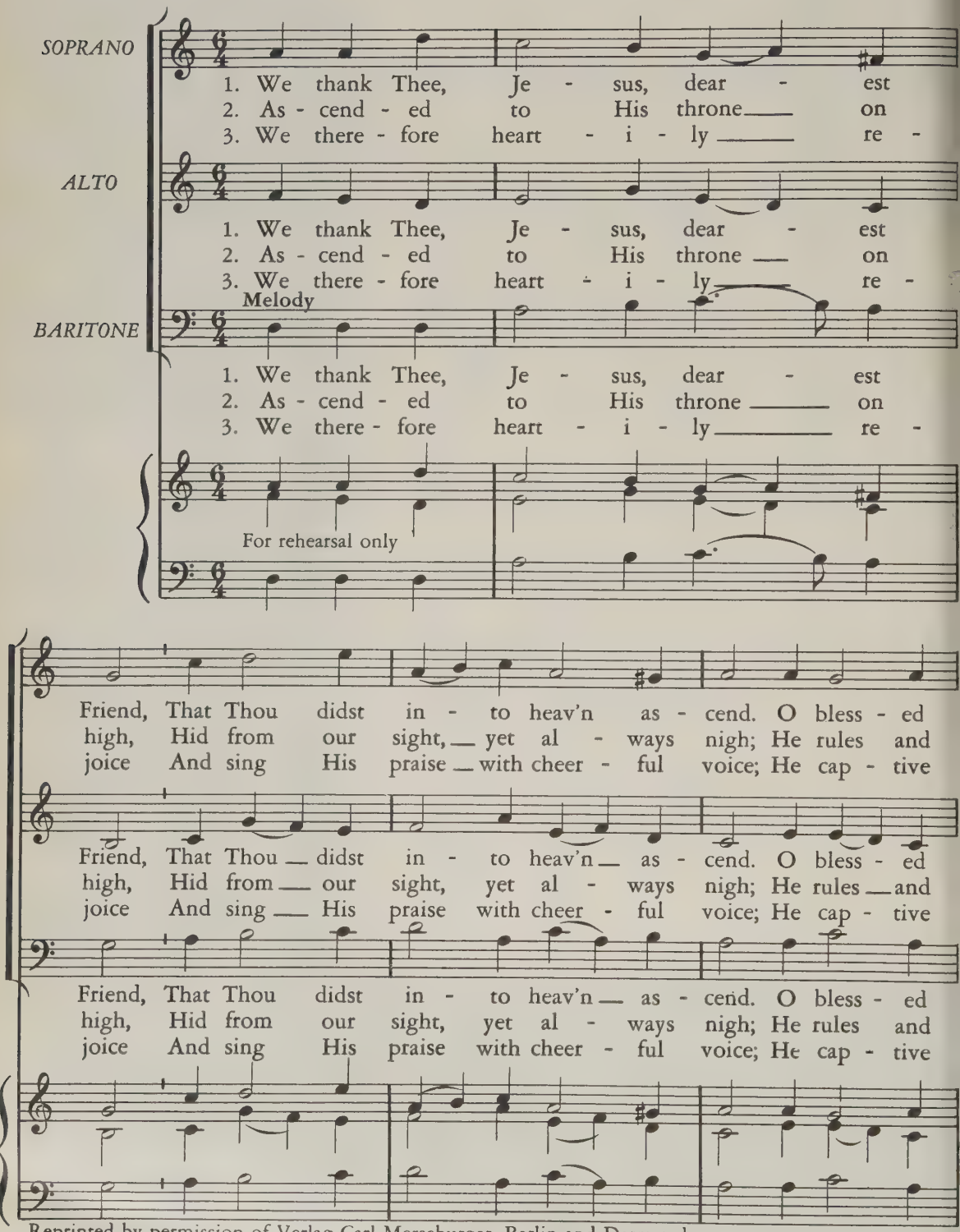


APRIL 1961

We Thank Thee, Jesus, Dearest Friend

Author unknown, 1607, cento
Tr., Matthias Loy, 1880, alt.

Erschienen ist
Nikolaus Herman, 1560
Setting by GUENTER VOGEL


SOPRANO
1. We thank Thee, Je - sus, dear - est
2. As - cend - ed to His throne on
3. We there - fore heart - i - ly re -
ALTO
1. We thank Thee, Je - sus, dear - est
2. As - cend - ed to His throne on
3. We there - fore heart - i - ly re -
Melody
BARITONE
1. We thank Thee, Je - sus, dear - est
2. As - cend - ed to His throne on
3. We there - fore heart - i - ly re -
For rehearsal only
Friend, That Thou didst in - to heav'n as - cend. O bless - ed
high, Hid from our sight, yet al - ways nigh; He rules and
joice And sing His praise with cheer - ful voice; He cap - tive
Friend, That Thou didst in - to heav'n as - cend. O bless - ed
high, Hid from our sight, yet al - ways nigh; He rules and
joice And sing His praise with cheer - ful voice; He cap - tive
Friend, That Thou didst in - to heav'n as - cend. O bless - ed
high, Hid from our sight, yet al - ways nigh; He rules and
joice And sing His praise with cheer - ful voice; He cap - tive

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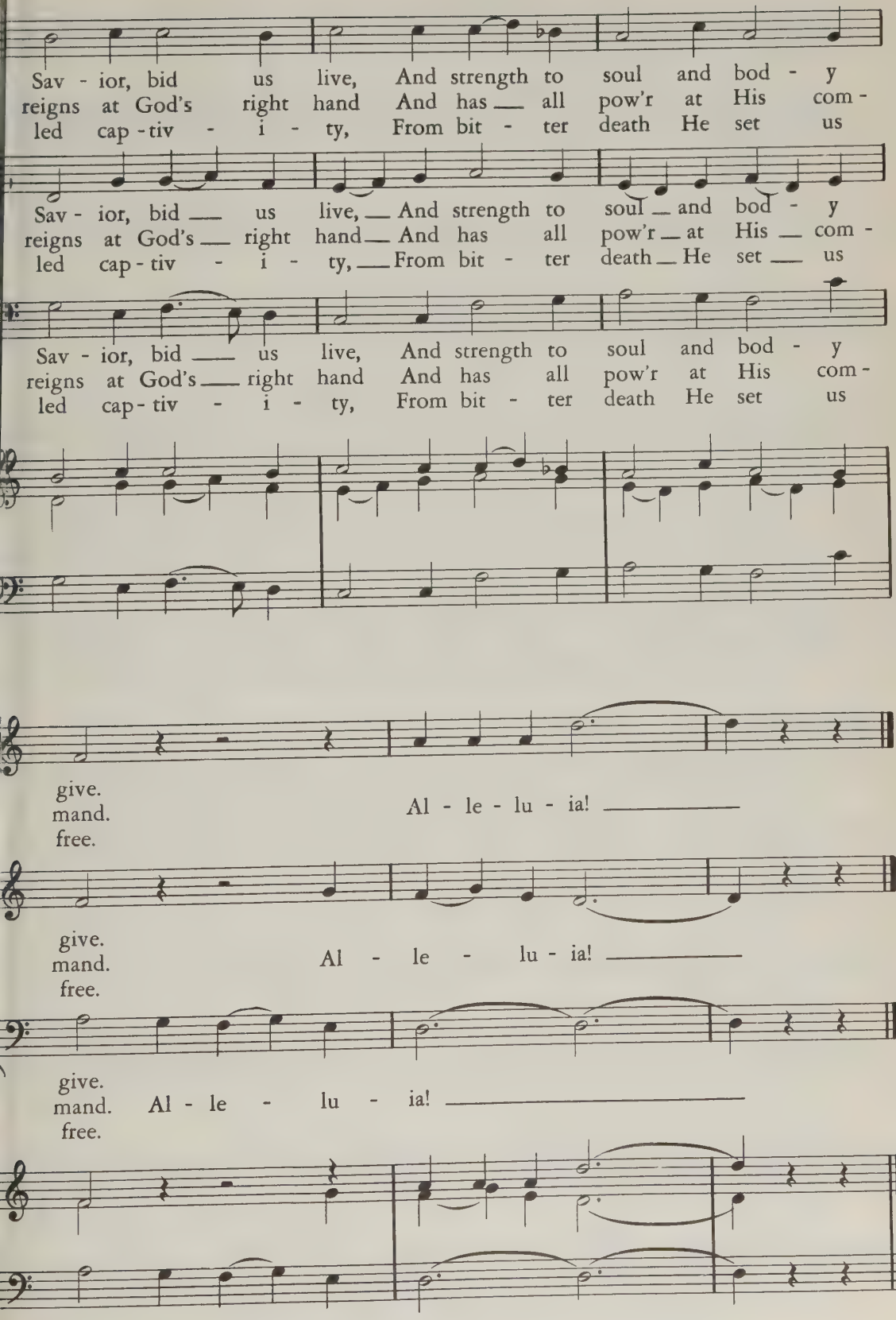

Sav - ior, bid us live, And strength to soul and bod - y
reigns at God's right hand And has all pow'r at His com -
led cap - tiv - i - ty, From bit - ter death He set us
Sav - ior, bid us live, And strength to soul and bod - y
reigns at God's right hand And has all pow'r at His com -
led cap - tiv - i - ty, From bit - ter death He set us
Sav - ior, bid us live, And strength to soul and bod - y
reigns at God's right hand And has all pow'r at His com -
led cap - tiv - i - ty, From bit - ter death He set us
give.
mand.
free.
Al - le - lu - ia!
give.
mand.
free.
Al - le - lu - ia!
give.
mand.
free.
Al - le - lu - ia!

Dedicated to the First Methodist Church, Pasadena, California

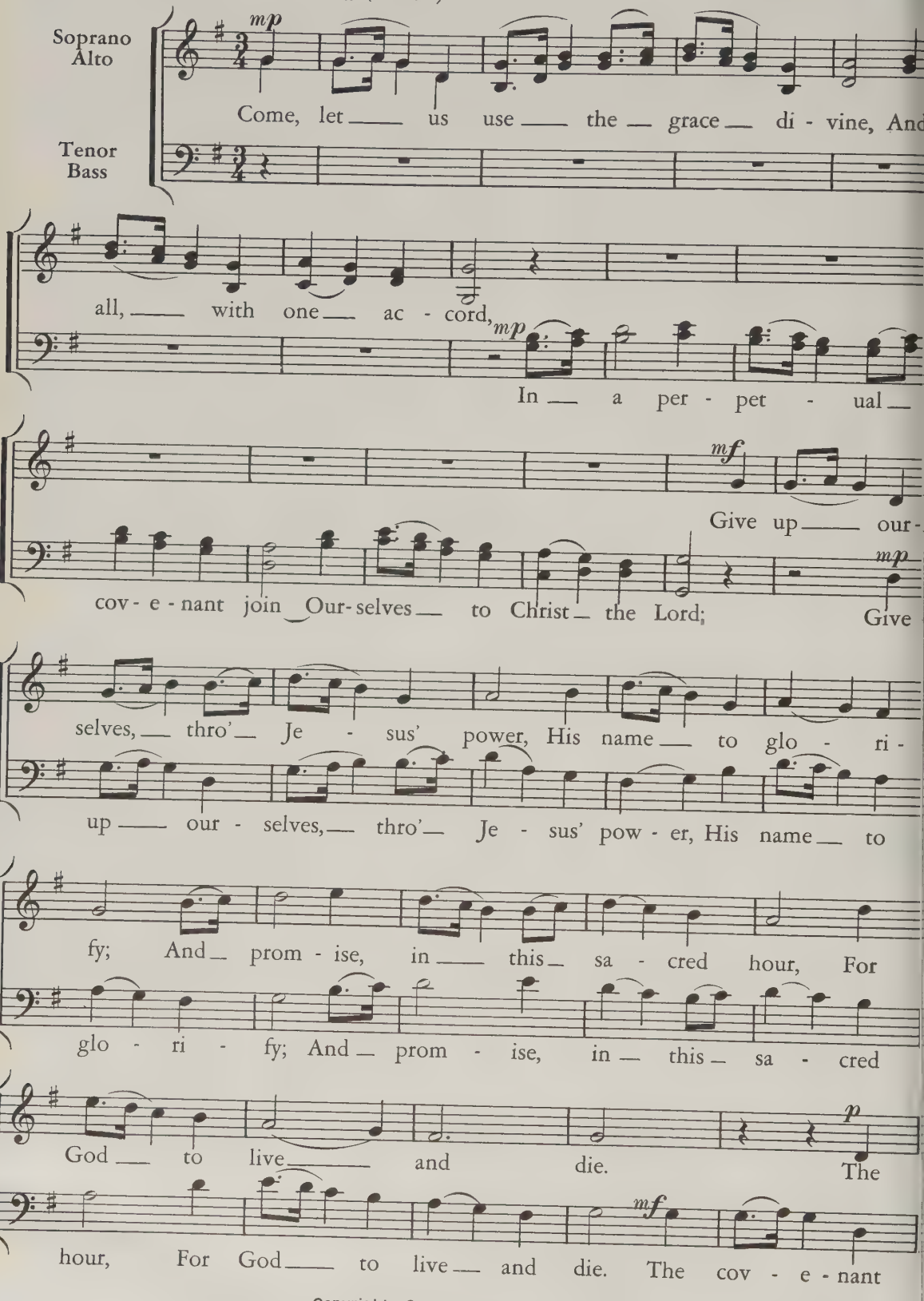
Come, Let Us Use the Grace Divine

General Anthem for S.A.T.B. voices

CHARLES WESLEY

Based on "Tans'
Arr: GEORGE LY

Alla marcia (♩=96)


Soprano
Alto
Tenor
Bass
mp
Come, let us use the grace di - vine, And
all, with one ac - cord,
mp
In a per - pet - ual
mf
Give up our-
cov - e - nant join Our-selves to Christ the Lord;
mp
Give
selves, thro' Je - sus' power, His name to glo - ri -
up our - selves, thro' Je - sus' pow - er, His name to
fy; And prom - ise, in this sa - cred hour, For
glo - ri - fy; And prom - ise, in this sa - cred
p
God to live and die. The
mf
hour, For God to live and die. The cov - e - nant

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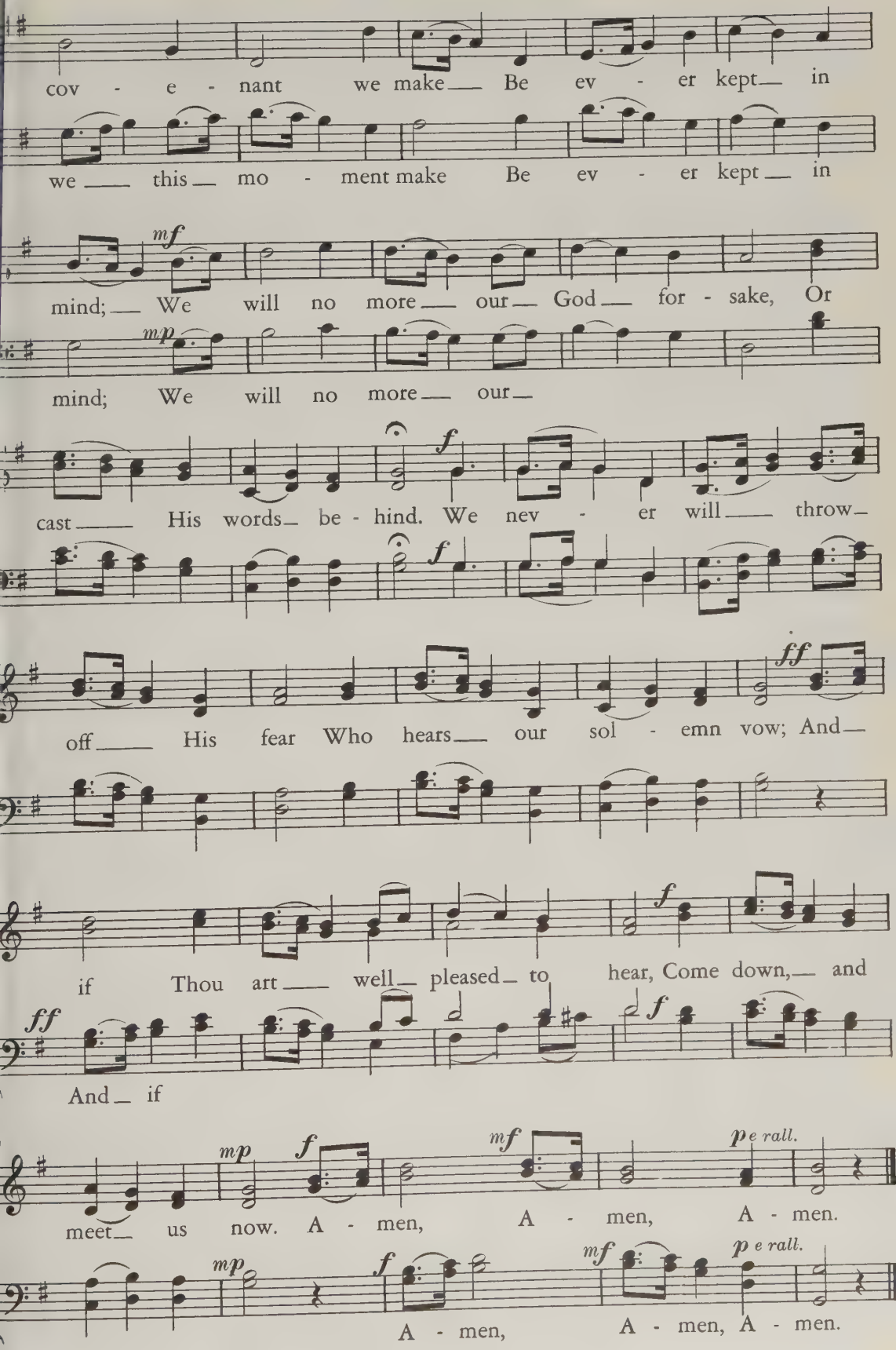
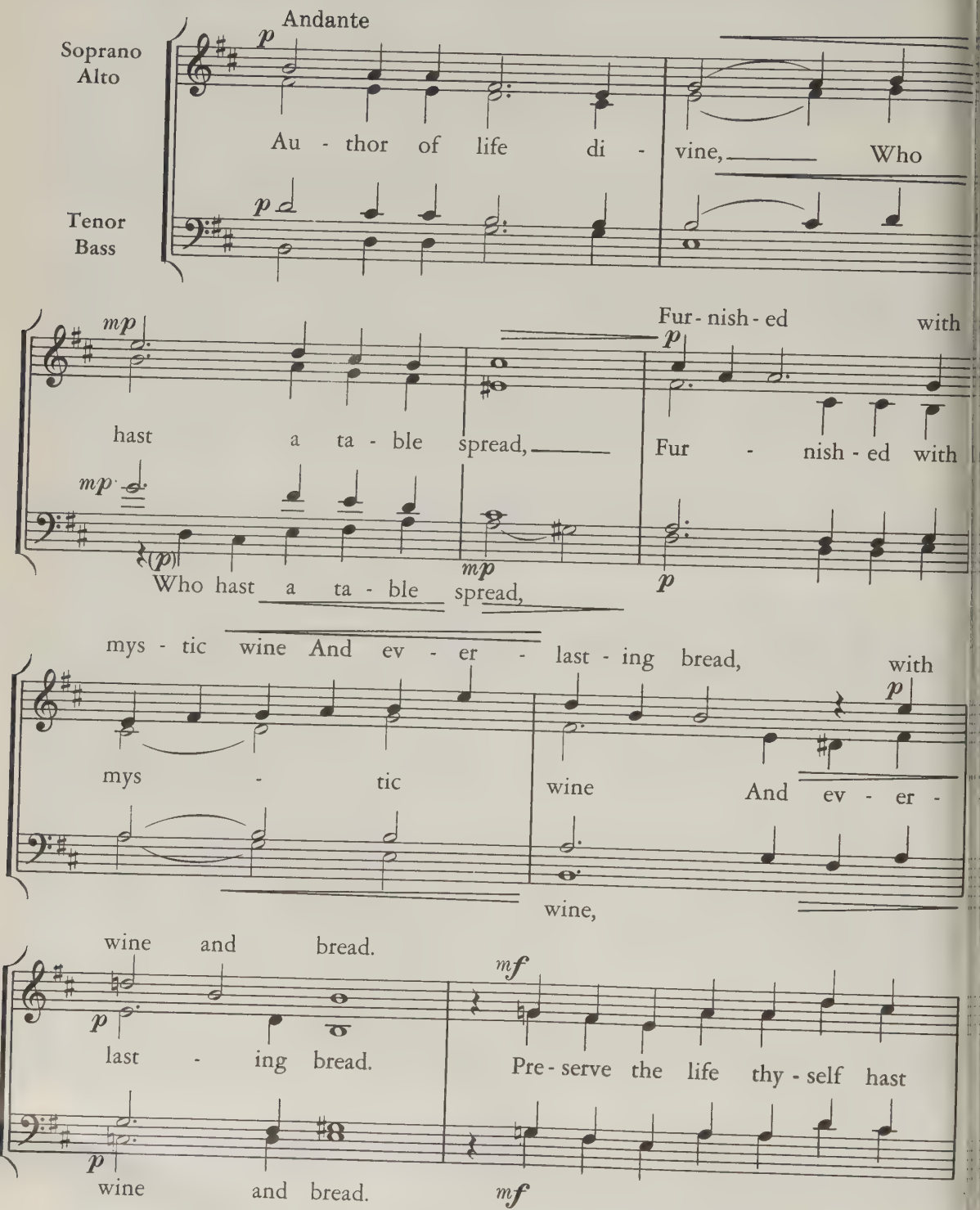

cov - e - nant we make Be ev - er kept in
we this mo - ment make Be ev - er kept in
mf
mind; We will no more our God for - sake, Or
mp
mind; We will no more our
cast His words be - hind. We nev - er will throw
f
off His fear Who hears our sol - emn vow; And
ff
if Thou art well pleased to hear, Come down, and
f
And if
ff
meet us now. A - men, A - men, A - men.
mp
f
mf
p e rall.
A - men, A - men, A - men.
mp
f
mf
p e rall.

Author of Life Divine

An Introit or short Anthem for S.A.T.B. (unaccompanied)
Suitable for Communion or General use

CHARLES WESLEY

KENNETH BARRIT


Andante
Soprano
Alto
Tenor
Bass
Au - thor of life di - vine, Who
hast a ta - ble spread, Fur - nish - ed with
Who hast a ta - ble spread,
mys - tic wine And ev - er - last - ing bread,
mys - tic
wine And ev - er -
wine,
wine and bread.
last - ing bread.
Pre - serve the life thy - self hast
wine and bread.

MZB-Sh. Anth. 329

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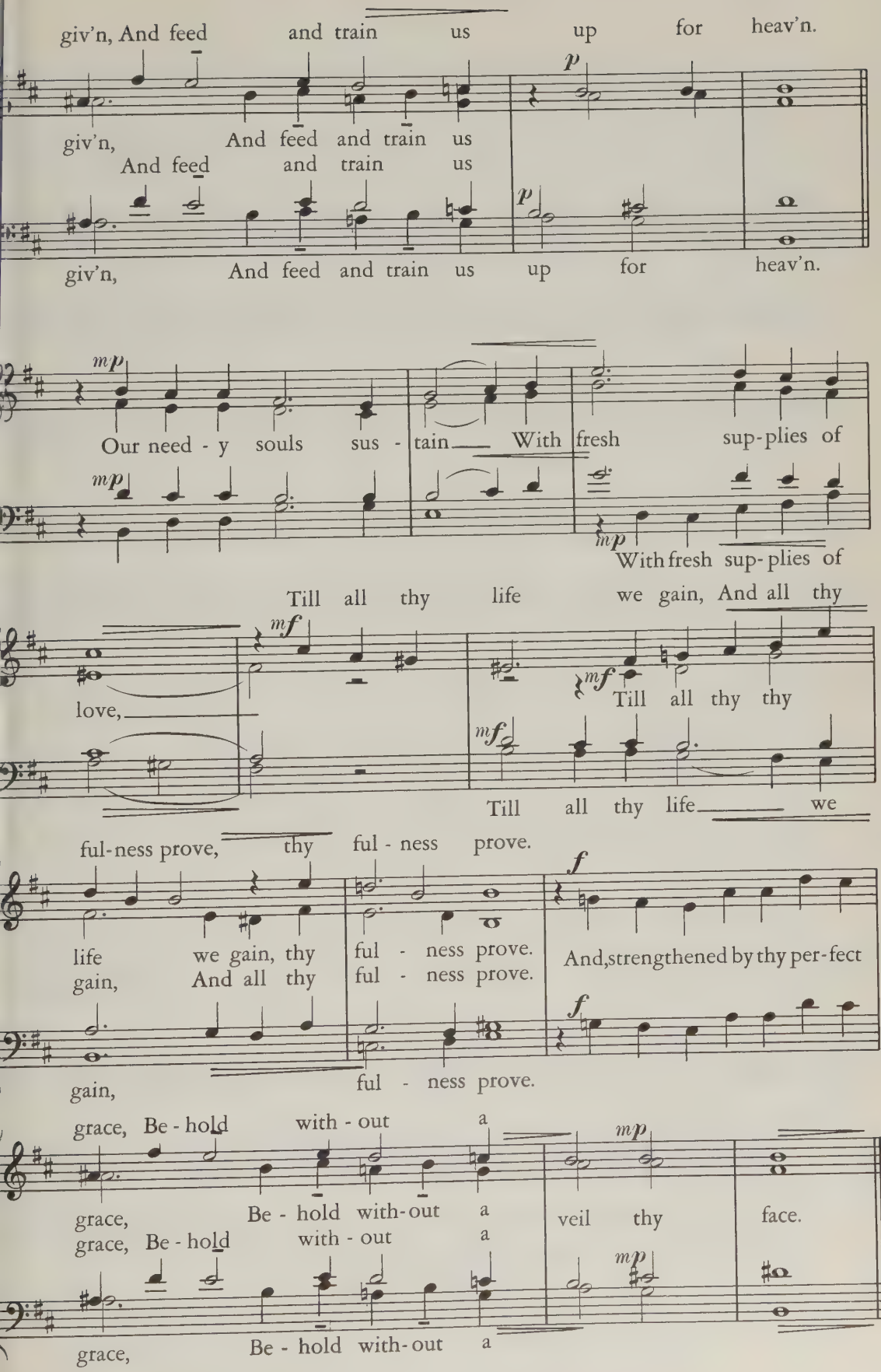
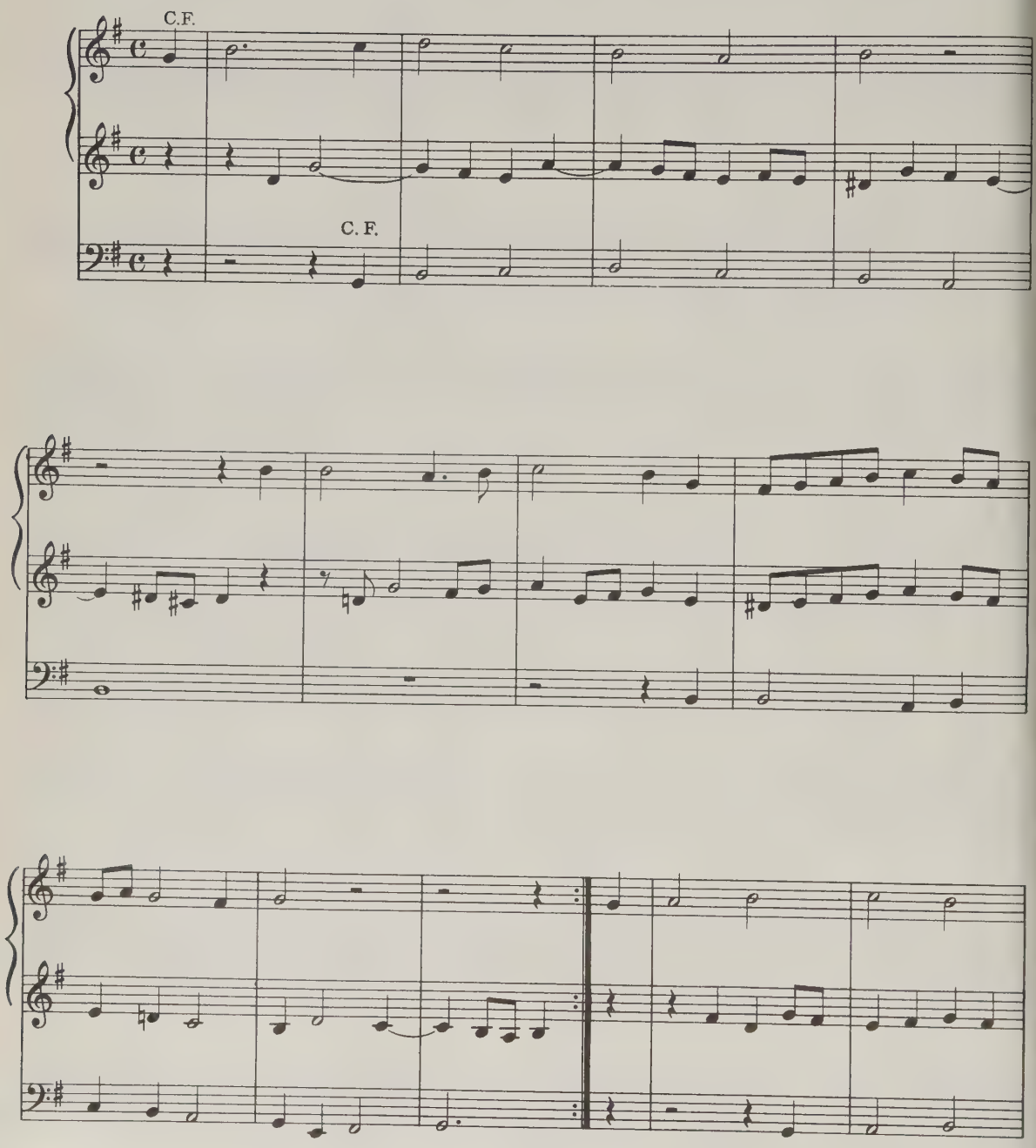

giv'n, And feed and train us up for heav'n.
giv'n, And feed and train us
And feed and train us
giv'n, And feed and train us up for heav'n.
Our need - y souls sus - tain With fresh sup-plies of
With fresh sup-plies of
Till all thy life we gain, And all thy
love,
Till all thy thy
Till all thy life we
ful-ness prove, thy ful - ness prove.
life we gain, thy ful - ness prove.
gain, And all thy ful - ness prove.
And, strengthened by thy per-fect
gain, ful - ness prove.
grace, Be - hold with - out a
grace, Be - hold with - out a veil thy face.
grace, Be - hold with - out a
grace, Be - hold with - out a

ALLEIN GOTT IN DER HÖH' SEI EHR'

A. ARMSDORF 1679(?)-1699



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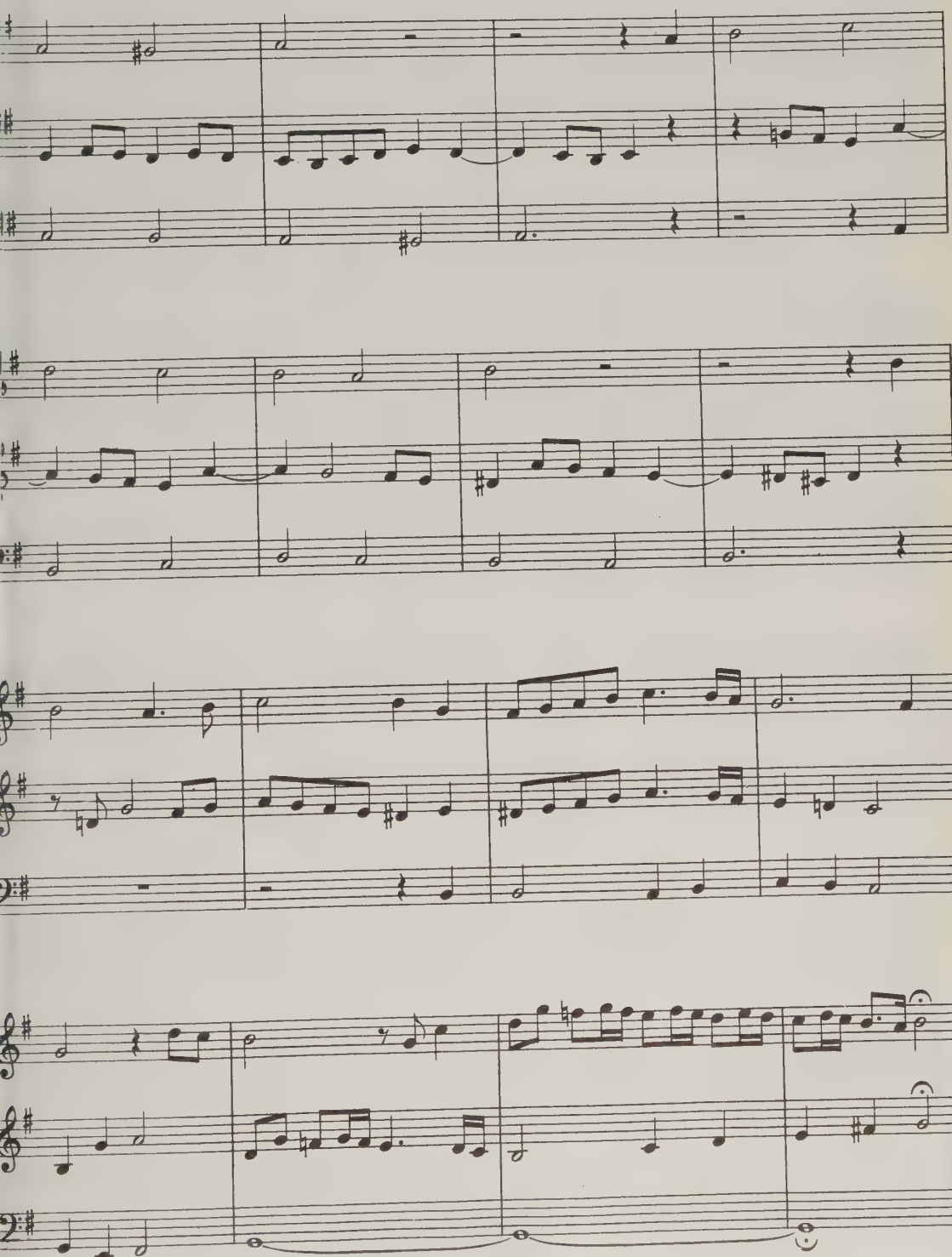
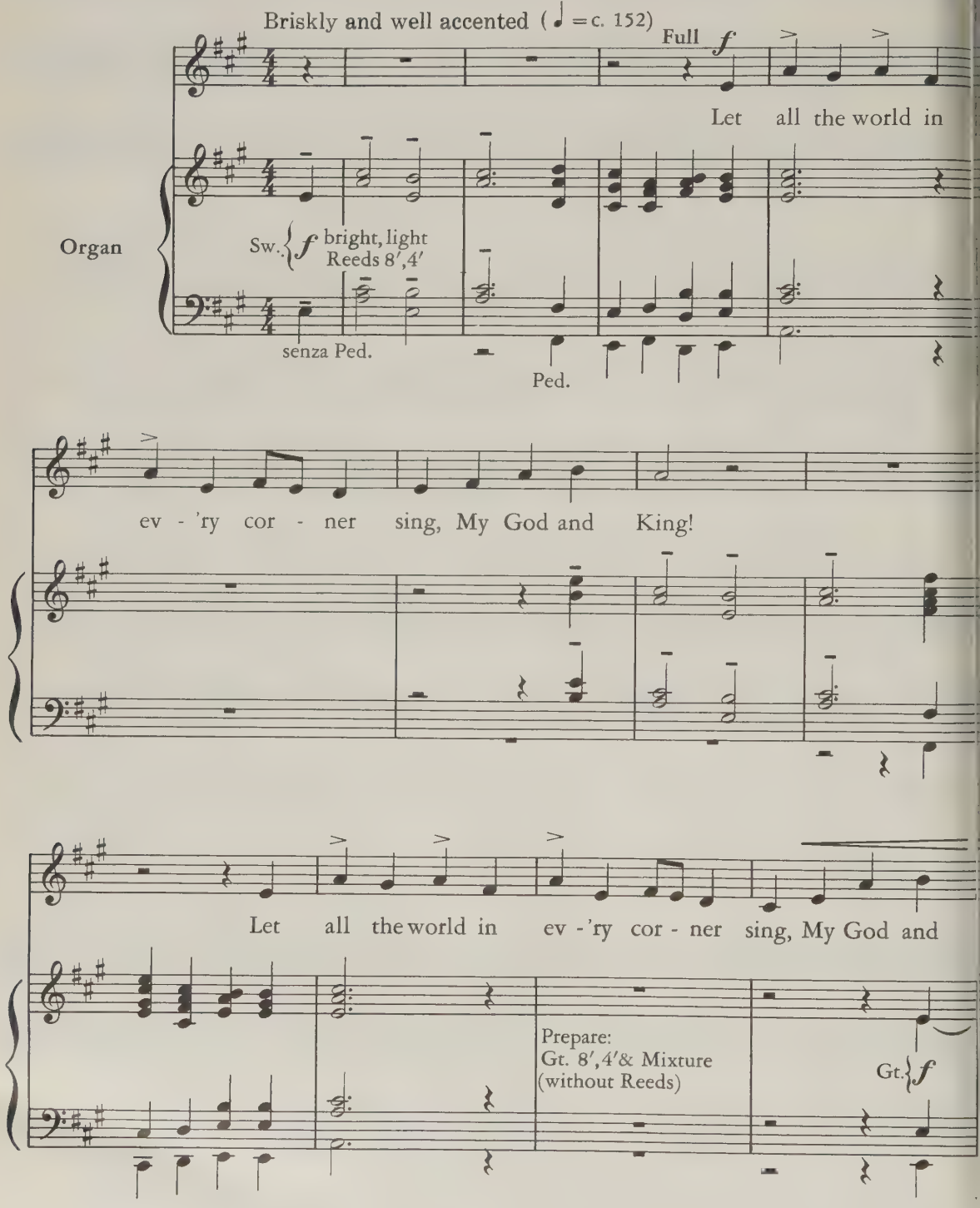


My God and King

Anthem for Mixed Voices in Unison

GEORGE HERBERT, 1633 RUSSELL BROUGHTON


Briskly and well accented (♩ = c. 152)
Full
f
Let all the world in
Organ
Sw.
f bright, light Reeds 8′,4′
senza Ped.
Ped.
ev - 'ry cor - ner sing, My God and King!
Let all the world in ev - 'ry cor - ner sing, My God and
Prepare: Gt. 8′,4′& Mixture (without Reeds)
Gt.
f

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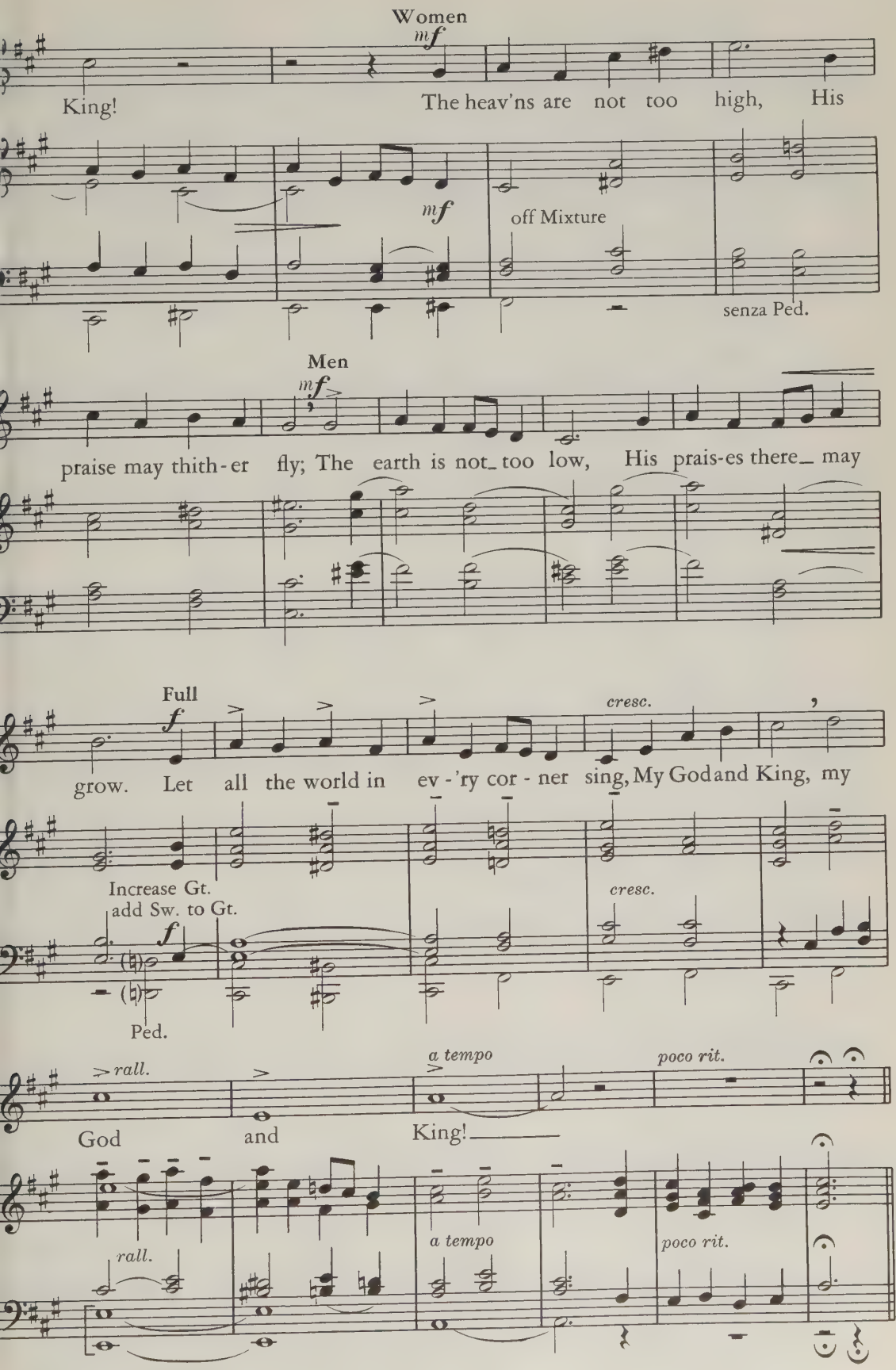
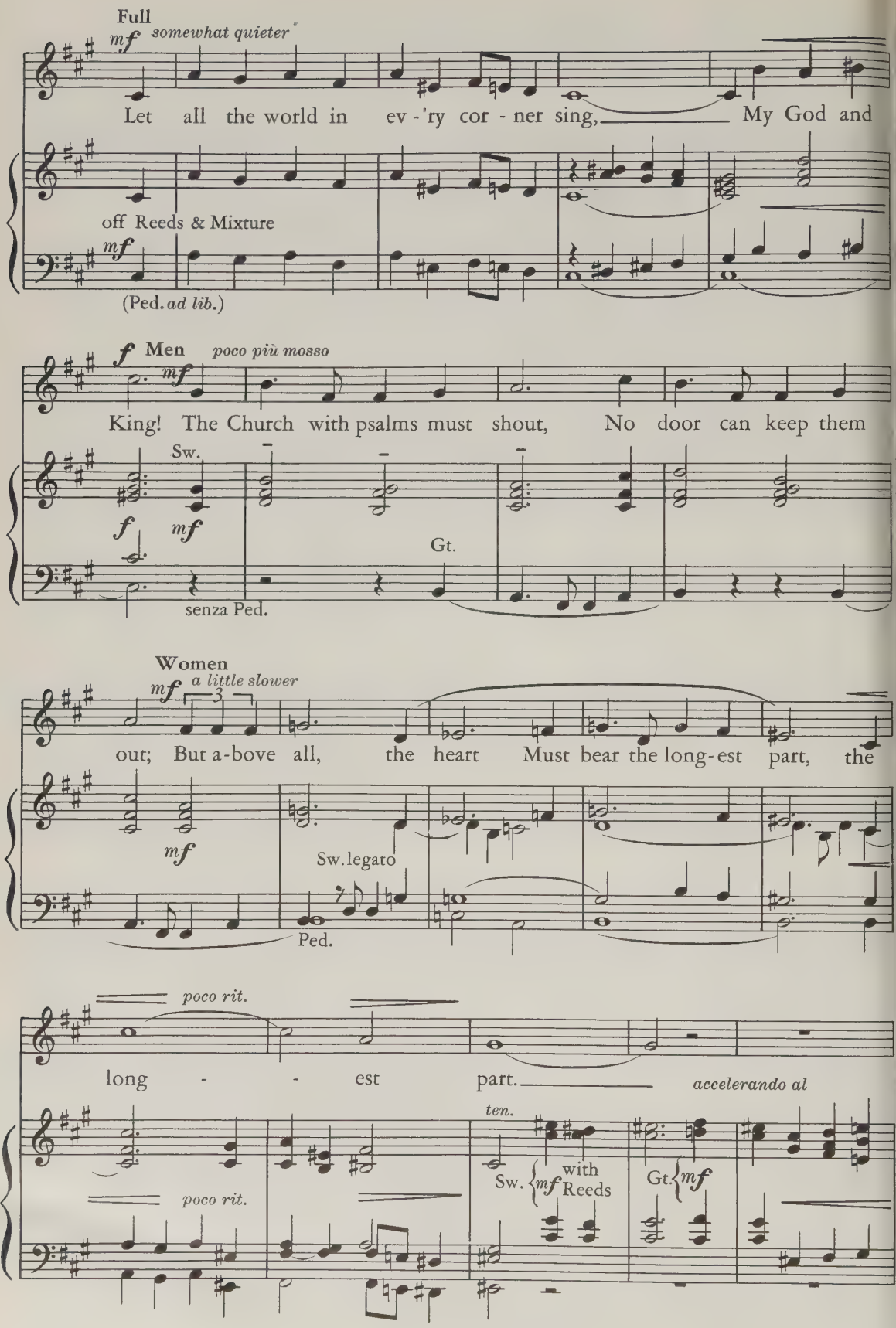
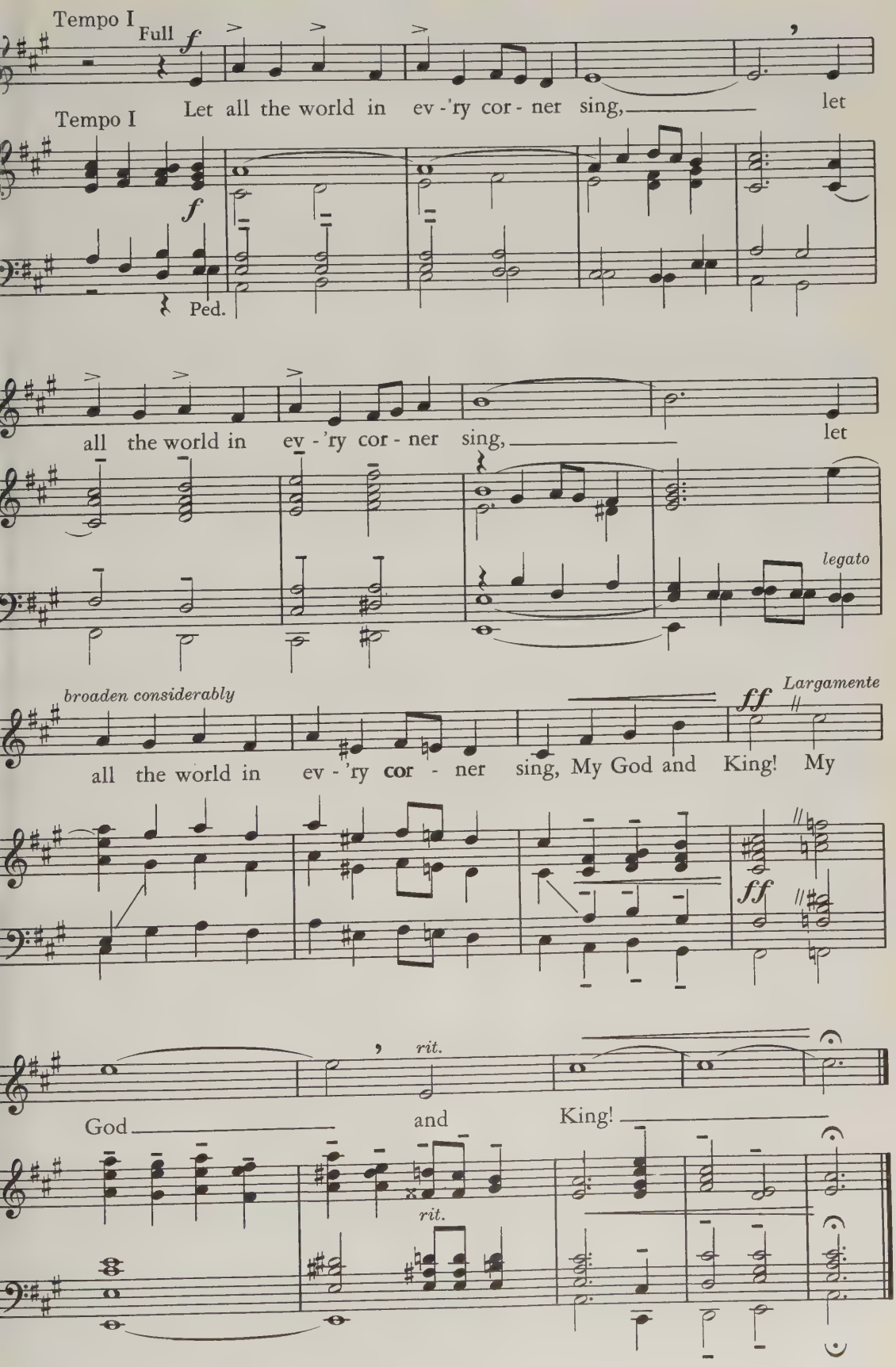

Women
mf
King!
The heav'ns are not too high, His
mf
off Mixture
senza Ped.
Men
mf
praise may thith-er fly; The earth is not too low, His prais-es there may
Full
f
cresc.
grow. Let all the world in ev-'ry cor-ner sing, My God and King, my
Increase Gt.
add Sw. to Gt.
f
cresc.
Ped.
rall.
a tempo
poco rit.
God and King!
rall.
a tempo
poco rit.

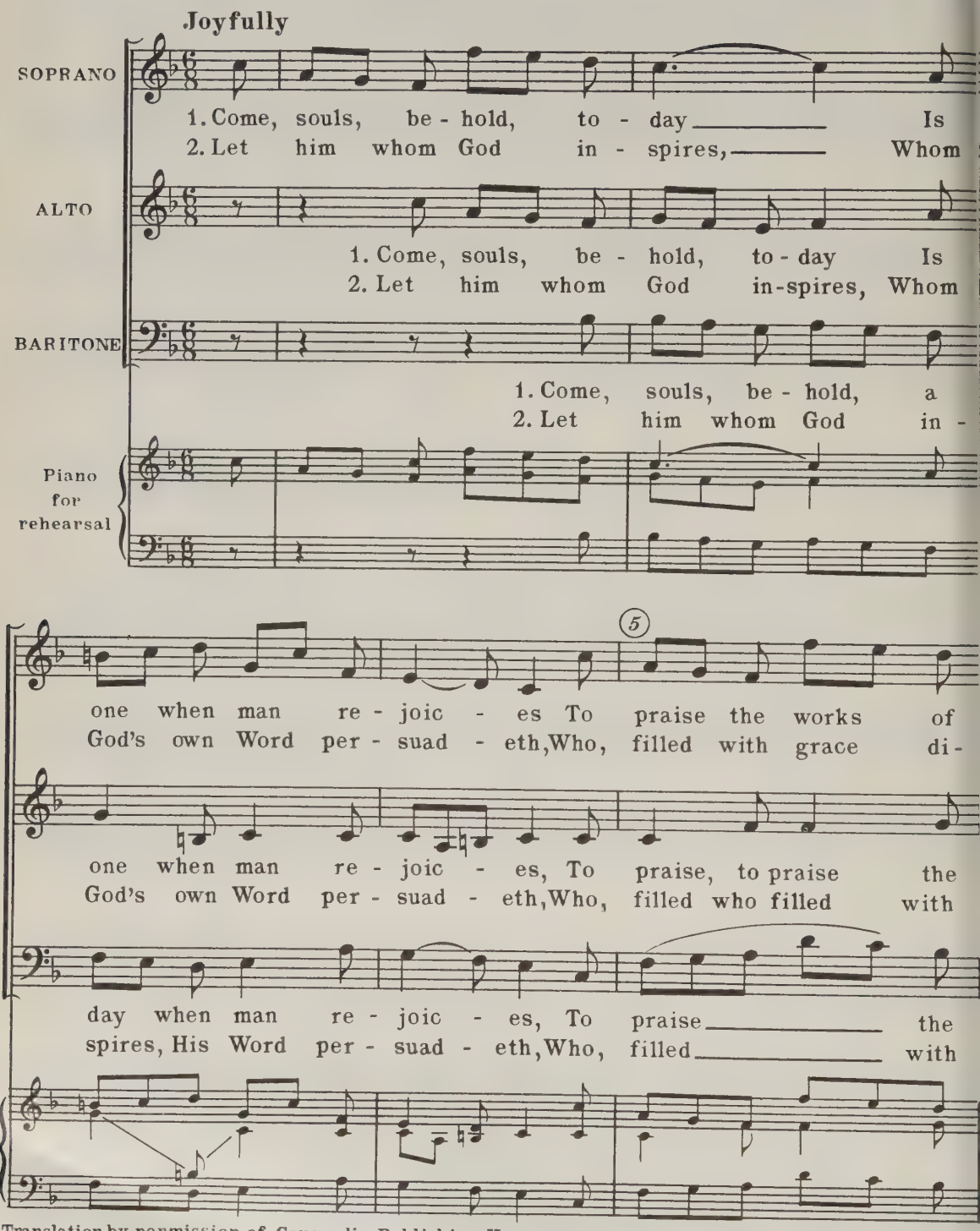

Full
mf somewhat quieter
Let all the world in ev - 'ry cor - ner sing, My God and
off Reeds & Mixture
mf
(Ped. ad lib.)
f Men poco più mosso
King! The Church with psalms must shout, No door can keep them
Sw.
f mf
Gt.
senza Ped.
Women
mf a little slower
3
out; But a-bove all, the heart Must bear the long-est part, the
mf
Sw. legato
Ped.
poco rit.
long - - est part.
accelerando al
ten.
poco rit.
Sw. mf with Reeds
Gt. mf


Tempo I
Full
f
Let all the world in ev - 'ry cor - ner sing, let
Tempo I
f
Ped.
all the world in ev - 'ry cor - ner sing, let
legato
broaden considerably
Largamente
ff
all the world in ev - 'ry cor - ner sing, My God and King! My
ff
rit.
God and King!
rit.

Come, Souls, Behold Today

VALENTIN E. LOSCHER, 1713
Tr., HENRY S. DRINKER and WALTER E. BUSZIN

JOHANN SEBASTIAN BACH, 173(
Arr., RONALD A. NELSO


Joyfully
SOPRANO
1. Come, souls, be - hold, to - day Is
2. Let him whom God in - spires, Whom
ALTO
1. Come, souls, be - hold, to - day Is
2. Let him whom God in-spires, Whom
BARITONE
1. Come, souls, be - hold, a
2. Let him whom God in -
Piano for rehearsal
5
one when man re - joic - es To praise the works of
God's own Word per - suad - eth, Who, filled with grace di-
one when man re - joic - es, To praise, to praise the
God's own Word per - suad - eth, Who, filled who filled with
day when man re - joic - es, To praise the
spires, His Word per - suad - eth, Who, filled with

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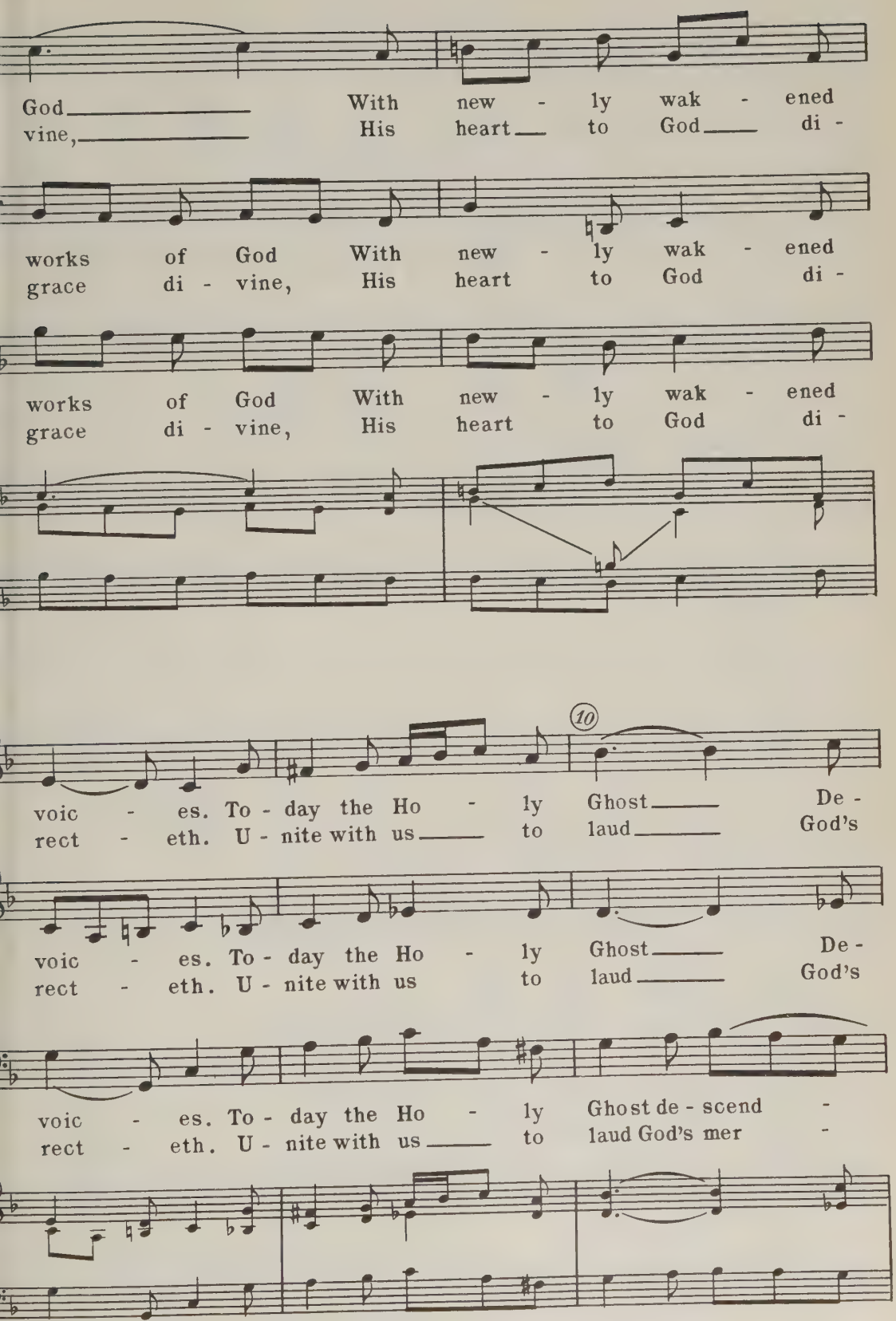
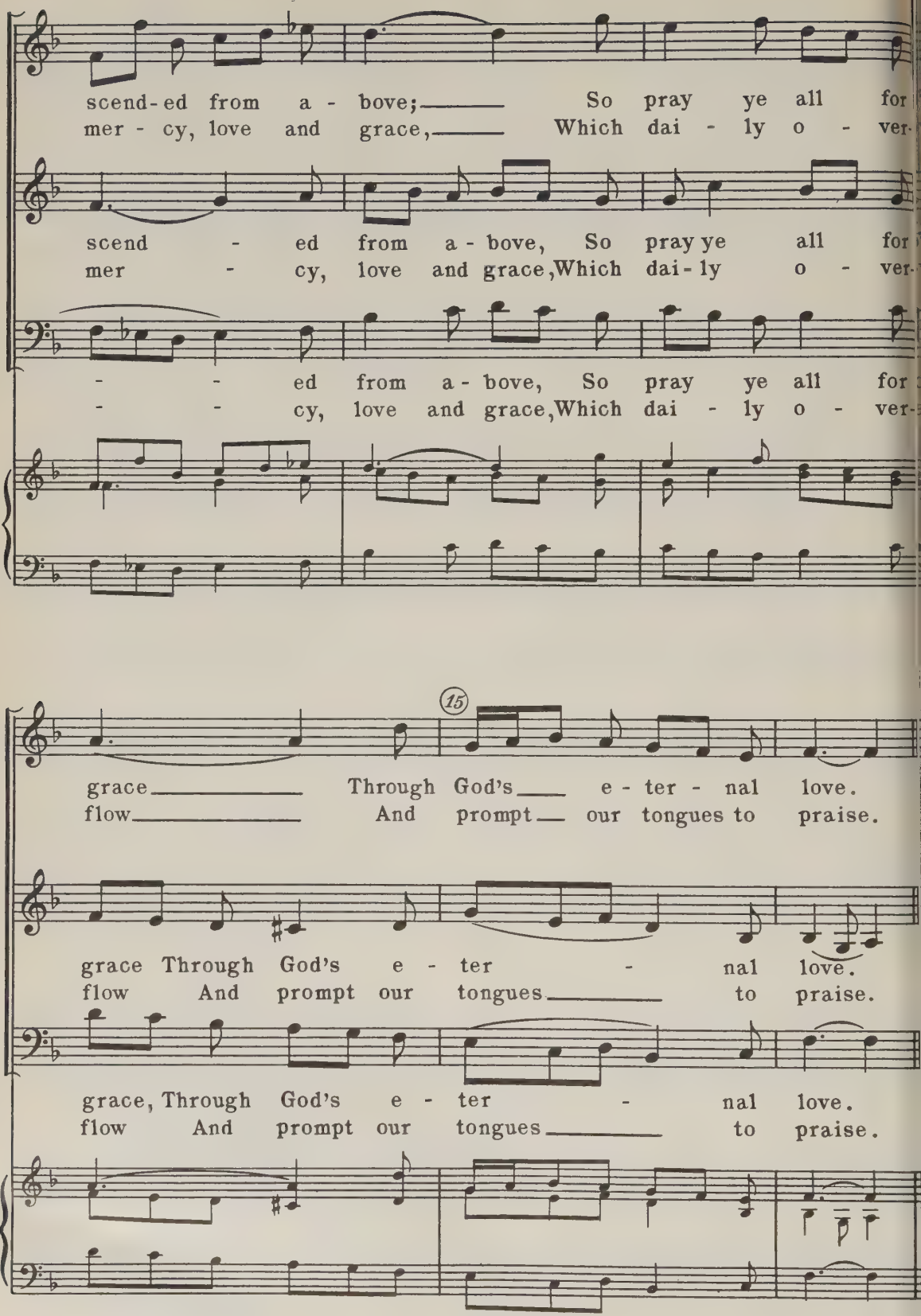

God With new - ly wak - ened
vine, His heart to God di -
works of God With new - ly wak - ened
grace di - vine, His heart to God di -
works of God With new - ly wak - ened
grace di - vine, His heart to God di -
10
voic - es. To - day the Ho - ly Ghost De -
rect - eth. U - nite with us to laud God's
voic - es. To - day the Ho - ly Ghost De -
rect - eth. U - nite with us to laud God's
voic - es. To - day the Ho - ly Ghost de - scend -
rect - eth. U - nite with us to laud God's mer -


scend-ed from a - bove; So pray ye all for
mer - cy, love and grace, Which dai - ly o - ver-
scend - ed from a - bove, So pray ye all for
mer - cy, love and grace, Which dai - ly o - ver-
- - ed from a - bove, So pray ye all for
- - cy, love and grace, Which dai - ly o - ver-
15
grace Through God's e - ter - nal love.
flow And prompt our tongues to praise.
grace Through God's e - ter - nal love.
flow And prompt our tongues to praise.
grace, Through God's e - ter - nal love.
flow And prompt our tongues to praise.

NAFOMM CONFERENCE SCHEDULE AUGUST 6-11

San Diego, California

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00- 7:30		MORNING DEVOTIONS—Will Hildebrand (Greek Theater)				
7:30- 8:30		BREAKFAST				
8:45- 9:30		1. ADULT CHOIR METHODS—Charles Hirt 2. MUSIC WITH YOUTH—Carlton R. Young and Emeline Crane 3. MUSIC WITH CHILDREN—Muriel Alford and Ethel Ristine				Greek Theater 8:45 A.M. THE MINISTRY OF MUSIC William Rice INSTALLATION AND CONSECRATION Bliss Wiant COMMUNION Will Hildebrand
9:30-10:15		1. MUSIC WITH ADULTS IN CHRISTIAN EDUCATION—Edwin Tewksbury, Virginia Stafford 2. MUSIC WITH YOUTH (continued) 3. MUSIC WITH CHILDREN (continued)				
10:15-10:30		BREAK				
10:30-11:00		BISHOP GERALD KENNEDY		WILL HILDEBRAND BOOK OF WORSHIP		
11:00-11:15		BREAK				
11:15-12:15		CHORAL REHEARSAL—Charles Hirt (Chapel)				11:30 LUNCH
12:30- 1:30	REGISTRATION FELLOWSHIP AND RECREATION	LUNCH				
1:45- 2:40		BUSINESS SESSION 1. HYMNODY 2. VOCAL TECHNICS 3. ORGAN TECHNICS	FREE TIME	BUSINESS SESSION 1. HYMNODY—Alfred Haas 2. VOCAL TECHNICS—Lloyd Pfautsch 3. ORGAN TECHNICS—Clarence Mader	BUSINESS SESSION	
2:50- 3:50				4:00-5:00 CHORAL REPERTOIRE		
4:00- 6:00		FREE TIME		5:00-6:00 FREE TIME		
6:00- 7:00	DINNER		4:00-7:00 CATERED PICNIC	DINNER		
7:00- 8:00	VESPER SERVICE (Greek Theater)	CHORAL REPERTOIRE	FREE TIME to attend San Diego Symphony Concert in Balboa Park Bowl or Shakespeare Play at Globe Theater	CHORAL REPERTOIRE		
8:00- 8:30	ORIENTATION	8:15-9:15 JURISDICTIONAL MEETINGS		8:15 Move to Downtown San Diego		
8:30- 9:00	WORSHIP THROUGH THE ARTS			8:30 ORGAN RECITAL Clarence Mader	8:30 CHORAL CONCERT	
9:15	SOCIAL HOUR	SOCIAL HOUR				

MAY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and music events.

SUNDAY, May 7:
NATIONAL MUSIC WEEK

(*All music is by American composers.*)

HYMNS: 488 "Hail to the Brightness" • 292 "Go, Labor On."

ANTHEMS: Pfautsch: "God of Might, We Praise Thy Name" APM (medium) • Walter: "How Firm a Foundation" APM (easy).

ORGAN: Candlyn: "Prelude on 'Mit Freuden Zart'" APM (medium).

May 11: Ascension Day.

SUNDAY, May 14: FESTIVAL OF THE CHRISTIAN HOME (Mother's Day)

HYMNS: 430 "O Love Divine and Golden" • 428 "Happy the Home When God Is There."

ANTHEMS: Bach: "Now Thank We All Our God" YR (easy) • Lunquist: "The Mother's Hymn" MZF (medium).

ORGAN: Coleman: "O For a Heart to Praise My God" (from *Ten Hymn-tune Voluntaries,* Book I) ZS (medium).

SUNDAY, May 21: PENTECOST

HYMNS: 64 "Immortal, Invisible, God Only Wise" • 182 "O Spirit of the Living God."

ANTHEMS: Titcomb: "Sing Ye to the Lord" (See March MUSIC FOLIO) • Young: "Come, Holy Spirit" ZC (easy).

ORGAN: Lindeman-Cassler: "Built on the Rock" (from *Organ Compositions,* Vol. I) MZU (medium).

May 24, 1738: Aldersgate experience of John Wesley.

May 26, 1700: Nicolaus Zinzendorf, early Moravian hymn writer, born Dresden, Germany.

May 28: Trinity Sunday.

CHORAL MUSIC

Singing Churchmen arr. William J. Reynolds
Broadman $1.25

Here are straightforward arrangements of twenty-eight hymns and gospel songs for men's voices. Most of the hymns are of unquestioned excellence. It is regrettable that the publisher felt it necessary to include two or three that in no way measure up to the high quality of the majority. No attempt was made to dress up the tunes with Hollywoodish frills; just good solid adaptation of the music for male voices. Apparently these are intended primarily for a cappella singing, as no independent accompaniments were provided.

Ten Chorale Settings by Ernst Pepping
Concordia $0.90

Based on texts and tunes in *The Lutheran Hymnal,* these settings are for mixed voices a cappella. The counterpoint is conceived along instrumental rather than vocal lines with little heed given to matching syllabic accents of text with rhythmic accents of music. The cantus firmus is often given to male voices or to the altos, and the musical interest never lags. Appropriate for seasons of the Christian year.

The Chancel Chorister
M. Witmark & Sons $1.00

This volume contains fourteen selections for four-part mixed choir, most of which are by contemporary composers. Among those represented are: Frederick Candlyn, Eric Thiman, Haydn Morgan, Robert Elmore, Paul Beckhelm, Searle Wright and Joseph Clokey. Generally high quality material of moderate difficulty.

Graduals for the Church Year
by Healey Willan
Corcordia $1.25

Although this material was written for use in liturgical churches where the gradual is integral to the service, these short compositions can be used widely in other services. They are effective as introits, calls to praise, prayer responses or as responses to Scripture reading. They are straight SATB settings of the proper sentences for the various Sundays in the liturgical calendar. Traditionally florid "alleluias" are appropriately incorporated.

ORGAN MUSIC

Short Preludes and Postludes on Well-Known Hymn Tunes (In three vols.) Healey Willan
F. Peters Price, each volume $2.50

Most of these pieces are actually free accompaniments to hymn tunes and can be used effectively as such in worship services. A few contain consecutive chord passages that are quite difficult to play legato, but most of the material is easy to moderately difficult. Of the twelve pieces in each volume, less than half are based on tunes in *The Methodist Hymnal.* Nevertheless, they are appropriate as interludes, short offertories, or in combination as preludes and postludes.

Sixty Two-Stave Voluntaries
arr. by J. W. Elliot
Novello Price, each set $2.00

The six sets of these voluntaries are primarily transcriptions of anthems and other choral works associated with the church. Composers are from the 18th, 19th, and 20th centuries with a heavy concentration from the Victorian era. Most of the pieces are easy to moderately difficult and many can be played on even the smallest organ. The church or church school pianist will also find a wealth of material in these volumes. There are sixty pieces in each set.

Chorale Prelude on "Jesu, Meine Freude"
by Irwin Fischer
Highgate Press $0.75

A short, mildly dissonant accompaniment to the familiar chorale tune with continuous chromatic thirds in left hand, cantus firmus in right. Limited development but interesting.

Variations on Old Psalm-Tunes (Book I)
by George Dyson
Novello $1.60

Here is music that is obviously inspired and inspiring, composed by one of England's outstanding musical craftsmen. Dyson's style is always coherent and logical, yet filled with sound musical ideas that make for enjoyable playing and listening. The set of four variations may be used as a suite in recital programs as well as individually or in combination for church services.

RECORDINGS

St. Cecilia Mass by Franz Joseph Haydn
Organ Concerto in F major
by George F. Handel
Deutsch Grammophon Gesellschaft
LPM 18545/546 $11.96

Here is an exciting recording of a little-known but highly significant work. The vigorous, immaculate choral singing, the artistry of the soloists, the just-right orchestral accompaniment—all under the skillful direction of Eugen Joachum, combine to present a performance that leaves little to be desired.

The mass follows a pattern similar to Bach's *Mass in B minor* in that the Ordinary is broken up into self-contained solos and choruses to form what is virtually a concert piece based on the liturgical framework. This mass was written during the years 1773-1774 and probably was commissioned by the Cecilia Congregation of Vienna for the Feast of St. Cecilia on the twenty-second of November.

The soloists in this recording all have brilliant voices, and the soprano is at times just a bit overbearing. Tenor Richard Holin sings the lyric solo "Et incarnatus est" to perfection, but the bass does not always follow the accepted pronounciation of Latin. There are spots where the soloists lack polish, but in general their precision and spirited interpretation more than compensate for the inadequacies.

Handel composed the organ concerti as musical interludes for his oratorio performances. Although they have been arranged so that solo performance is possible, the original scoring called for organ and strings.

The *Concerto in F major* contains three movements with an Adagio section introducing the last. It is delightfully played with typical Baroque color by Michael Schneider, one of Europe's outstanding organists.

Vocal Tone and Choral Effectiveness

Words furnish us with great difficulties. They are at once a means of communication leading to understanding and a means of confusion leading to misunderstanding. For example, the word, choir . . . just what does it mean to you? Chances are it conjures up a great variety of memories, depending upon your past experiences. It can mean anything from a very sharp, disciplined group of singers capable of delivering a tremendous emotional impact to a group of individuals singing out of tune and out of rhythm, with chaotic results. Yet, each of these groups goes under the name "choir." Despite this difference in effectiveness, all choirs have one thing in common. They are all groups made up of individual singers.

Wherever choir directors congregate, one often finds an animated, if not emotional, discussion of a most elusive and controversial subject—that of voice or vocal tone. In the last analysis, it is probably impossible to describe verbally the phenomenon of vocal tone so that it can be clearly understood. I think it was Louis Armstrong who said, "You can say anything you want on a trumpet, but when you use words you have to be careful."

Nevertheless, since vocal tone is of primary concern to the choir director, we shall attempt to discuss it and the individual voice as it is related to choir effectiveness.

The ideas and concepts presented will, of necessity, reflect upon and be the result of the writer's experience. While we are all affected by our background of experiences, our individual reactions to those influences may vary considerably. It is hoped that the ensuing discussions will stimulate thought rather than encourage passive acceptance. The effectiveness of each choir director depends upon his ability to make discriminating choices based upon what he hears or reads.

It is my firm conviction that the average volunteer church choir is capable of carrying out its primary function—expressing the vital moods so necessary to effective worship. If you accept this statement, it places the responsibility for an effective music ministry squarely upon the choir director's shoulders. In most volunteer church choirs, even when membership is screened by audition, a large majority of the voices are untrained. Thus the director has countless vocal problems to overcome before the choir can attain maximum effectiveness. Rather than bemoan the shortage of good voices available, we must create or develop the elements that make good singing possible. On this point, Sir Henry Coward, the great English choral conductor, has this to say, "Make the best of the material you have. Keep pegging away on the right lines, and good results will accrue; be not too impatient, but learn to labor and to wait."

The key words in this quotation are, ". . . pegging away on the *right lines.*" We would never think of starting out on a trip without making sure that we were going in the right direction. We would not expect to reach our destination by traveling the wrong road. By the same token, we should not expect positive results in our choir rehearsals unless we are proceeding along the right lines. We waste our choir's time if we do not use sound vocal pedagogy. This simple bit of logic should, if we haven't already done so, cause us to become very realistic about the problem of tone or voice quality. Whether we like it or not, no choir can be an effective instrument, in or out of the worship service, without possessing certain vocal abilities. Singing the right note at the right time is, indeed, a most important part of making music. Would that our singers did it more often. It is not too harsh, however, to say that the above accomplishment will be completely ineffective unless the note is sung with good or acceptable quality.

Just what distinguishes our finest choral groups from the average choir? We can safely say that the fine choir is made up of singers with well-produced voices, able to sing with flexibility, agility, power, control, and sensitivity with regard to blend, balance, pitch and rhythm. But a choir most certainly cannot surpass the limitations of its director. Singers are inspired only if he is inspired; they are energetic only if he is energetic; they show imagination only if he is imaginative; they make music only if he is musical. Remarkable results can be obtained with a choir of average voices IF the director is willing to do

(*Continued on page 43*)

TECH

CHORA

Principles of Pedaling

I. Position at Console. The principles suggested are based on the assumption that the organist has a console and pedalboard that conform to AGO standards; that is, a full 32 note compass, concave and radiating.

The organist should sit comfortably on the bench so that the leading edge of the bench is about half way between his knees and his back. The height of the bench should be adjusted so that he can depress any white key easily with either toes or heels. The bench should be moved forward or back so that when the player's right toe is on middle *G*-natural and touching *G*-sharp and *F*-sharp, the lower leg slants back slightly under the knee, the knee being directly over the instep. The player should sit midway between the extremities of the console, centered on a point

NICS

between manual *F* and *G* above middle *C*. The organist always maintains this centered position at the console, even when playing with both feet at one extremity of the pedalboard. To maintain poise and balance in such cases, one pivots the body in the required direction.

II. Movement. All movements of feet and legs should be kept to a minimum. Analyze all motions carefully, and determine pedal markings on the basis of economy of motion. Moving feet unnecessarily back and forth to the bench or expression pedals is discouraged. Maintain contact with the pedalboard as much as possible. Play black keys near the outer edge with toes, not balls of feet; play white keys (with toes) up near black keys to eliminate unnecessary back and forth motion.

Attack all pedal keys from the key surface with a quick ankle motion; don't "slap" pedals with soles of shoes or heels. Keep knees and heels close together whenever possible. Learn to use either or both feet with equal facility at either extremity of pedalboard. Use feet as a team in any location. Don't assign right foot to struggle alone at upper end of pedalboard or left foot alone at lower end. Keep feet parallel with each other as much as possible, especially in scale passages. For example, play the *E*-major scale thus: *E*, left heel; *F*-sharp, left toe; *G*-sharp, right toe; *A*, left heel; *B*, right heel; *C*-sharp, left toe; *D*-sharp, right toe; *E*, right heel. Keep feet side by side, turning toes or heels in same direction at same time.

Pedal Substitution. Occasionally it is necessary to substitute one foot for another while sustaining a note. When substituting right toe for left on a white key, raise left heel and put right toe under. Reverse procedure when substituting left for right. On black keys the foot leaving the key is pulled toward the body as the toe of other foot replaces it.

III. Determining Pedaling. As indicated previously, actual pedal markings are determined somewhat by individual physical characteristics, although a properly adjusted bench will minimize these differences. In general the following suggestions will be found valid.

Use alternate feet whenever practical for rapid passages, particularly those of arpeggio nature. Avoid playing more than three consecutive scale notes with one foot if possible. Avoid unequal turns with one foot when possible. Thus the consecutive scale notes *D*, *E*, and *F*-sharp should not be played by toe, heel and toe of the same foot unless absolutely necessary, as this involves turning the toe from a shorter angle (away from heel) to a larger one in opposite direction. As far as possible use one foot for all black keys, the other for all white keys in scale passages.

IV. Additional Suggestions. To develop ankle flexibility, practice playing legato in arpeggio fashion with alternate toe and heel of same foot. For example, play *C*, *E*, *G*, *B*, *D*, *B*, *G*, *E*, *C* with right foot alone, then with left alone, beginning first with toe on *C*, then with heel on *C*.

Verify large leaps or intervals by feeling the spaces between black keys with toes *or* use the "skating" method mentioned in previous article.

Always practice with firm, precise touch (ankle action) and with rhythmic vitality. Difficult passages should be rehearsed with various phrasings and with staccato and legato touch.

Co-ordinate pedal and manual practice! After the most efficient pedal markings have been determined, it is usually more beneficial to practice pedals and manuals together. A difficult passage may be practiced first with left hand and pedals, then right hand and pedals, both hands without pedals, then all parts together. Slow, rhythmic practice is a valuable aid in achieving perfect co-ordination.

MUSIC FOR JUNIORS

Easter Caroling

Caroling is always a joyful part of juniors' Christmas experiences, but it need not be limited to that season of the year. There are many lovely carols that tell of Christ's Resurrection. As juniors learn and sing Easter hymns and carols, they experience the great joy of telling others, "Alleluia! Christ is risen!"

Easter hymns and carols from *The Oxford Book of Carols, Singing Worship* and *The Methodist Hymnal* might be sung at an Easter sunrise service or church family night. Some groups of juniors sing Easter carols at hospitals and rest homes as they deliver lilies.

Handel's Messiah

"And He shall reign forever and ever!" This familiar New Testament passage set to music in Handel's oratorio *Messiah* will be heard by many juniors when adult choirs sing the "Hallelujah" chorus this Eastertime. *Messiah* was Handel's greatest work. The life story of the composer and the circumstances which led to his writing *Messiah* interest juniors. When they become adults, many of them will learn to sing the oratorio.

George Frederick Handel was born in Halle, Germany and studied to be a lawyer. He moved to England at the age of twenty-seven and became an English citizen sixteen years later.

Handel enjoyed great success in London as a composer and impressario. He was favored by the aristocracy and became a wealthy man. His operas and instrumental compositions found immediate approval. However, Handel's success stirred up great jealousy among his rivals. Rowdies were hired to break up his opera performances. Finally, the court society turned against him. Broken in spirit and in health, the once-popular hero of London's musical world had reached the depths of despair when a bulky package arrived from his friend, Charles Jennens. In it was a libretto—a text—for a sacred oratorio. Enclosed was a letter from Jennens expressing the hope that Handel would begin composing the music immediately. The letter closed with the statement, "The Lord gave the Word."

As Handel read the texts that his friend had selected from the Old and New Testaments, he was filled with a burning enthusiasm. He completed the first part in only six days. Nine days later part two was finished, and the third section was completed within the next six days. Handel then spent two days working over details of the score. In less than twenty-three days of working with almost no food or sleep, he completed his masterpiece—one of the greatest choral works of all time—*Messiah*.

When Handel had completed the majestic "Hallelujah" chorus, a servant found him with tears streaming down his face. "I did think I did see all Heaven before me, and the great God Himself," he exclaimed.

Even though Handel was in desperate need of funds, he refused to accept any payment for *Messiah*, and throughout the rest of his lifetime and in his will he asked that royalties from London performances of the oratorio go to the city's Foundling Hospital.

Handel died on Good Friday, 1759, and was buried in Westminster Abbey. His tomb bears the inscription: *I know that my Redeemer liveth.*

If juniors have the opportunity to listen to a recording of the "Hallelujah" chorus prior to hearing it sung on Easter, they will have a deeper appreciation and understanding of this choral masterpiece. If scores are available the leader may read the text and help the group follow the notes as they listen. The following recordings are among the many available:

Arias and Choruses from "Messiah," Sir Adrian Boult, London Philharmonic Orchestra and Choir, London 5131 $4.98.

Easter Portion, "Messiah," Leonard Bernstein, New York Philharmonic, Columbia ML5346 $4.98, MS6041 $5.98.

SOURCE MATERIALS

Freeman and Whittaker: *Great Composers,*) $2.75.

Wheeler: *Handel at the Court of Kings,* J $3.50.

Weinstock: *Handel,* RH $7.50.

After Easter—What?

We need to plan carefully so that the en- siasm of the Easter season will continue. niors are brought closer to God through the en Lord and are eager to continue being allenged.

Why not plan a festival service as the culmi- tion of the year's work? Hymns and anthems

BY MURIEL ALFORD

at have been learned throughout the year may e used. With the leader's guidance, juniors may elp plan the program choosing a suitable eme, appropriate hymns and Scripture read- gs.

Include in the festival a litany to help verbal- e for the parents and the congregation the hilosophy of your junior choir program. Here a sample litany of praise:

MINISTER: For all the gifts from our heavenly Father,

ALL: We give Thee praise, O God.

MINISTER: For the great songs and hymns of the Church,

ALL: We give Thee praise, O God.

MINISTER: For the quietness and poise which music gives us in a hurried, restless existence,

ALL: We give Thee praise, O God.

MINISTER: For speech and song capable of expressing our innermost feelings,

ALL: We give Thee praise, O God.

MINISTER: For the assurance that as we sing, new truths will be revealed to us,

ALL: We give Thee praise, O God; and we offer our thanks for the inspiration that great music brings, for Thy love revealed in the beauty of song, and for our Lord Jesus Christ, in whose Name we pray. Amen.

A Time for Review

The post-Easter season gives opportunity for directors to re-examine the over-all choir goals. Have we accomplished the basic purposes of the junior choir? It isn't too late to include some of the important things that may have been crowded out by seasonal preparations and activities.

In the July-August 1960 *International Journal of Religious Education* Vivian Morsch states seven basic purposes for a junior choir:

"The awareness that the Christian religion is one of joy. The attitude of the leader toward the children, toward the music he shares with them, and toward the common task, should communicate the joy of the Christian faith.

"A musical vocabulary for expressing thoughts and feelings. The songs learned in the choir may be drawn upon at any time a child may wish to express his religious thoughts or feelings. They may also serve as a pattern for original expression.

"The pleasure that comes from sharing music with one's peers.

"The ability to produce good music well. In a choir a child should learn the economy of doing his best in both quality and quantity. Nothing less is worth his time. Nothing else brings satisfaction, beauty and joy.

"The exercise of Christian discipline. The good production of good choir music depends on faithfulness, dependability, careful practice, sharing the task, sacrifice of personal pleasures, and all the disciplines which music teaches so well. These disciplines also make Christian character.

"The understanding of worship and the ability to participate in corporate worship. When a junior choir takes part in the church worship service, it must do so in an attitude of worship. The appearance, entrance and seating arrangements should never call attention to the choir in any manner that distracts the attention of the worshipers. Robes should never be gaudy. The length and type of service should determine whether the children should stay to the end. If the service holds within the limit of an hour, and the children do not sing too many times in the year, they may stay.

"Stronger faith through increased theological knowledge. Hymns are one of the most important teaching media. Only hymns and anthems whose theological concepts are acceptable to the church should be taught. This definitely limits the repertoire that can be used with children's choirs. Because a song is 'pretty' or 'catchy' is not a reason for teaching it. The idea must be appropriate, be phrased in good poetry, and be set to good music.

"A warm relationship to God through Jesus Christ. This purpose is peculiarly served by good church music." [1]

Have your juniors made progress toward these goals this year?

[1] Morsch: "What About Children's Choirs?" from *International Journal of Religious Education,* July-August 1960. Reprinted by permission.

MUSIC FOR P R I

BY VIVIAN SHARP MORSCH

"I think that I have just heard every excuse in the book," said Mrs. Smart, superintendent of the primary department. "There won't be a single teacher here for the special music session we planned for tonight. I have called all of the teachers to tell them that you were to be at the meeting to show us how to improve our music. They acted as if they did not need the help. It is nothing against you, Mr. Grant. I'm so embarassed!"

"You need not be, Mrs. Smart. Choir directors hear plenty of excuses, too. I realize that people have to know that they need help before they seek it. Maybe there are ways to help the teachers discover for themselves that they should do something about the music," was Mr. Grant's understanding reply.

The above conversation was the result of the following circumstances. Only recently Mrs. Smart had become the superintendent of the church school primary department. When she began to evaluate the effectiveness of the program, she discovered that the music was dull, lifeless, and unrelated to the total teaching task. She was disturbed but did not know how to go about improving it. She knew that Mr. Grant, the director of the choir, was always willing to be helpful, so she paid him a visit. He was more than helpful. He gave her some resource materials to use, and made her feel that he was an ally in her crusade for better music. Among the materials were four issues of the magazine MUSIC MINISTRY, which contained articles on music in the primary department. Two books which he loaned her told explicitly what music should do for the program, and how to go about it. (*Music in Christian Education* by Edith Lovell Thomas, and *The Use of Music in Christian Education* by Vivian Sharp Morsch.)

Poring over the material, Mrs. Smart became excited about the suggestions for the use of many kinds of music experiences. It had never occurred to her that it was possible to do anything else with music but sing in the church school. Most of all she was delighted to find it stressed that regular teachers could accomplish interesting things with music. A music specialist was not necessary to the department.

The impact of this discovery was so great that Mrs. Smart planned at once to get all of her teachers together under Mr. Grant's leadership to learn the things she had discovered and to gain some teaching skills in music. What a disappointment it was to hear:

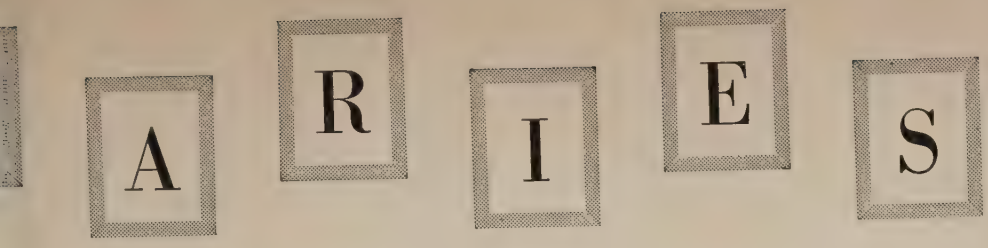
"Sorry, I can't come, but since I can't sing anyway, it won't matter, will it?"

"I'd like to come, but since I have nothing to do with the music in the department, you won't miss me."

"I don't know the songs you use now, so I can't be any help. Don't you think it would be a good idea to have Mr. Grant come in and lead the music in our department?"

The big frustration came from the fact that it would not be possible for her to show the teachers how very incorrect their ideas about the music were if she could not get them together. Obviously, if something was to be accomplished, the teachers would first have to be awakened to two things: first, that the music would never be of any consequence until all of them took responsibility for it, and second, that they could not expect to know songs or any other kind of music expression without making preparation, and that means *practice*. But how to get this across to her good teachers who were so willing in other ways to work for the good of the program! Perhaps Mr. Grant had given her a clue to the solution of her problem. He had said that there might be another way to approach the matter. Then she remembered a statement she had read in *The Use of Music in Christian Education*. It spoke of the music in a program as a thread being shuttled through the entire program—in other words "integrated." There was a real clue. Why couldn't she thread what she wanted to get over to her teachers about music into her regular meetings for the entire year. Why have a special meeting, unless the teachers were receptive to the idea? She felt better already and proceeded to put down on paper the plan for including music helps in each of her monthly meetings. She was confident that as the teachers planned together for its use, and as she helped them to become familiar with unused experiences, they would grow with her in their knowledge and would voluntarily practice the skills needed to do a good job.

Sitting down with the music magazines and books beside her and her curriculum books open to the charts for the quarter's lessons, she



ted some preliminary plans, knowing full l that they might change as the plans un- ded. There were some basic things which uld need to be done in the meetings. There . even a strong possibility that eventually teachers would suggest that a music special- be invited in to help them. This would bably not happen until the teachers had wn secure through good, well-planned and pared experiences with music in their teach- . The things she wanted the teachers to nk about and grow in with her included:

Evaluation of the present music experiences. Ways to improve participation and quality of e music.

Selection of appropriate songs for primaries relation to curriculum.

Other music experiences and their use in the partment. (Listening, creating, rhythmic ex- ession and experiences with instruments. See *he Use of Music in Christian Education,* pages 1-96.)

Equipment: What is needed? Is piano in ne? Is phonograph adequate? A 3-speed turn- ble is desirable. Recordings should be care- lly selected in relationship to teaching units. ome affluent departments also have autoharps.

Reference resources for teachers and children. Magazines and books for teachers, and books of ictures of instruments and experiences for hildren.

Discussion of music experiences in relation o the unit of study should be included in every nonthly meeting.

Mrs. Smart planned to concentrate on at least ne of these subjects at each meeting for the ext six months. By the end of that time they would know whether or not the plan had merit. She hoped very sincerely that the teachers would come at last to ask Mr. Grant to teach them how to sing in order to get the best results from the children. Practicing the songs thoroughly would certainly be an important part of every meeting, and she would try to encourage the teachers to take home the songs for further practice. When teachers know the songs well and have prepared their presentation, more and better singing results.

With general plans under way, Mrs. Smart then set about planning for the next unit, Unit V. Of course, the planning would really be done by the teachers themselves, but she wanted to have suggestions to enrich the teaching of the unit. These are the suggestions she would offer for Course 2. From them, a few selections could be made after thorough examination of the resources.

Order and Beauty in God's World

Songs: "Seeds We Bring" (Portuguese East Africa), *The Whole World Singing,* p. 30; "O God Whose Laws Will Never Change," *Hymns for Primary Worship,* p. 15; "All Creatures of Our God and King," *Hymns for Primary Worship,* p. 1; "The Lord Hath Done Great Things for Us," *Hymns for Primary Worship,* p. 29 (refrain only. Use for a litany, the children creating verses.); "Glad That I Live Am I," *Anthems for the Junior Choir,* Book 1; "For the Beauty of the Earth," *The Methodist Hymnal,* p. 18 (selected stanzas); all the songs suggested in the pupil's book.

The teachers would decide how many of the songs could be learned in a month and select those best suited to their needs.

Recordings for Listening and Teaching Songs

Gladly Sing: Side 3 B, "Our Beautiful Earth."

Through the Year: Record 1, "Lo, the Winter Is Past," "Christ the Lord Is Risen," and "We Will Be Merry."

The World I Live In: Records 1, 2, 3 and 4.

Materials for a Music Center

Conch shell, piece of hollow tree trunk, sheep bell, also a good-toned bell, tuned waterglasses, seeds in a box, and other materials that suggest nature sounds.

Rhythmic Activities

Use singing games, "Oats, Peas, Beans and Barley Grow" and "This Is the Way" to which the farmer can plough the ground, sow the seeds, et cetera.

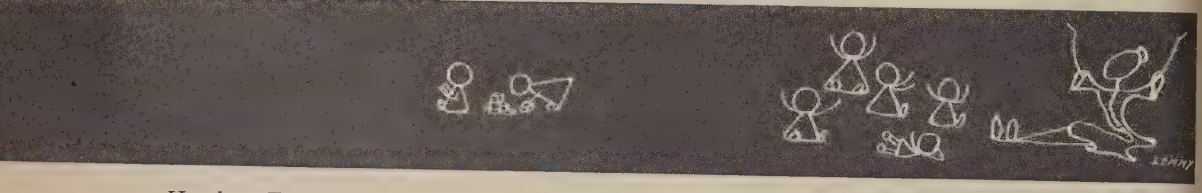
Creating Music

Help the children make up new verses to the song "The Lord Hath Done Great Things for Us" and tunes to appropriate Scripture verses. With the many ideas suggested, the teachers will have little difficulty in planning a unit rich in musical experiences.

BY PHYLLIS N. MARAMARCO

MUSIC FOR KINDERGARTEN

the brunt of jokes by a talented older brother when he made his awkward attempts at skills, and so it was not always easy to try again, dominated by similar fears within a group of relative strangers. It was odd about Danny—sometimes he forgot himself in the excitement of sharing in group activity, but when he realized what he had allowed himself to do, he broke into tears and withdrew again. He often received considerable personal pleasure, however, in rhythmic activity alone, sometimes to the great delight and appreciation of his admirers. Danny grew, but he did not completely overcome his frustrations in one short year.



Hartley, Frank and Goldenson, authors of the excellent study, *Understanding Children's Play* (Columbia University Press), report that they observed considerable traditional teaching in music in the kindergarten. Direction by the teacher was much in evidence, as well as conformity to set periods for listening, and structured programs that allowed little opportunity for children to reveal their feelings.

Many kindergarten teachers are convinced that music for five-year-olds should be included in the program to reach them as persons, not as an end in itself. With that purpose in mind, one may rejoice when Philip overcomes his excessive shyness, or Donna helps Ralph tenderly, or Larry plays out his fantasies. Teachers need not be too concerned that group games be done in perfect formation but should take delight in achieving a social groupness to some extent. They know that music may offer some form of expression for all children.

Take Philip. When Philip entered the kindergarten he was silent and withdrawn, quite unwilling to break the tie that bound him to Betty, his closest friend. His brown eyes were large and serious. His participation in activity was sparse and showed little skill. Gradually his wall of separation began to crumble in a variety of ways, but music helped him forget himself quite completely. First came the reluctant sharing in a singing game with Betty, then some spoken requests for beloved songs, then voluntary dramatization of a steam shovel, and then Philip was laughing, his eyes sparkling!

And there was Danny who wanted to watch for weeks at a stretch, oftentimes from a chair on the sidelines. Danny had sometimes been

Yes, music helps to reveal to the teachers the kinds of persons the children are: inhibited or free, fearful or relaxed, imaginative or imitative. And it provides for boys and girls a channel through which their own little egos may be released, with the result that they feel good inside, and friendly, and successful.

Is This Religious?

You may be saying, "How is this religious? If this is music in the *church* kindergarten, how is it different from music in any kindergarten?"

You are raising a legitimate question. One can readily understand why you are wondering. There are positive answers to your questions, however. Among them are the following.

Many teachers are convinced that development which allows each child to grow into his own best self is religious. They believe that our minds and bodies are marvelous instruments given to us to develop to our fullest capacities. They observe that kind of growth as they see boys and girls interpret music creatively and imaginatively.

They see children become relaxed and radiant under the freedom that is encouraged. Some five-year-olds who start the school year under tension become free spirits, due to a large extent to their absorption in musical activity.

The choice of musical experience meets the children clearly where they are, unencumbered by heavy and symbolic theological language. Many people believe that the most secure religious foundations are laid as young children learn to interpret their own immediate world and relate to the people with whom they are

iated. Then they may more readily un-
and the processes through which God
y works.

om time to time the teacher may express
ayer of joy for the experiences with music—
excitement of learning a new song, the way
which a child shares his instruments, the
rise of hearing the song of the first robin
ide the classroom window. Thus are
ghts elevated to the language of worship
taken into the presence of God.

Examining the Program

(*Continued from page 7*)

on each go your own way, or do you plan a
edule of events together?

Do you have a practical recruitment plan
your choirs that utilizes all means at
r disposal for reaching qualified people for
mbership? For example, do you have one
two "spotters" in your congregation who are
erested in the choir program and are official-
charged with greeting people who sing well
d introducing them to you? What about new
mbers in the church? In their registration
terial is there provision for indicating choir
rticipation or other musical interest? What
out letters to parents of all church school
ildren at the beginning of each year explain-
g the choir program and inviting participa-
on? Do you make visits to church school de-
rtments and other church meetings in behalf
your program? Do you follow up all pros-
cts with a personal contact?

What about choir organization? If you have
oir officers, are these positions functional or
st honorary? Do they take care of the many
tails, such as keeping robes in order, sorting
d filing music, checking attendance, planning
ocial events, et cetera? Are you taking full ad-
antage of the help choir mothers can render?

In what condition is your library? Is your
usic logically arranged, with a card file indi-
ating where each anthem can be found and
ow many copies are available? What kind of
ecords do you keep? Could your successor tell
ow long it had been since your choir sang an
nthem? Could he readily find a list of active
nd former choir members with their addresses
nd telephone numbers? Do you have indi-
vidually assigned robes and music folders with
corresponding numbers so there is no question
of who gets what at service time?

Do you keep choir members informed of the programs and extra rehearsals well in advance of such occasions? Do you insist that choir members inform you when they cannot attend a service or rehearsal? Do you follow up absenteeism with personal calls, through section leaders and through your minister?

Do you make rehearsal plans which insure the most efficient use of the time available? Do you know your music before rehearsals—always?

Is there an adequate social program for your choirs so that they know each other well? They will sing together better if they do. Does your choir have service projects to benefit the church or its aims?

Do you have a functional and practical plan for introducing new hymns regularly to your congregation? Do you have a companion to the hymnal or other books on hymnology that may be used by the church school staff and the minister to help make both new and old hymns more meaningful to congregation and choirs?

Are there standards regarding the suitability of wedding music used in your church? And funeral music? Does your organist receive adequate fees for weddings? And are you paid enough that you are respected as an authority in your work?

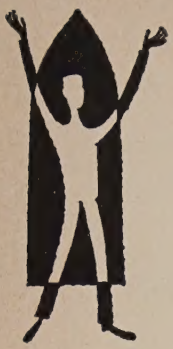
How are your relations with other church choirs, their directors and organists? Do you combine with them in efforts to benefit the community, or are you interested only in your own situation?

Are you interested in your choir members as individuals? Do you share their problems? Do you have concern for their physical and spiritual well-being? Do you call on them when they are ill or bereaved? Do you think of them as neighbors as well as choir members?

If we find ourselves unable to give satisfactory answers to some of these questions, then we are not doing all we might in our church music program. We have a responsibility to the church and to the people we serve that can be fulfilled only by a thoughtful consideration of everything that pertains to our program, not only from the standpoint of its practical application, but from the true motivation behind it, in view of our ultimate goal of leading our people, through music, into a closer relationship with God.

GO WEST FOR FUN IN '61!

Make your plans NOW to attend the biennial conference of NaFOMM to be held in San Diego August 6-11. A wonderful program has been planned especially for YOU!



MUSIC in the MYF

BY PHILIP R. DIETTERICH

How about instrumental music in the MYF? Take inventory! Discover MYF'ers who can play instruments. Don't forget to include handbell ringers. List names, instruments, and the number of years each instrumentalist has played. Many MYF'ers are participants in school bands and orchestras. Some have studied six or seven years and play several instruments. Some play homemade instruments with skill, even though they lack formal training.

After compiling your who's who with instruments, plan a talent night. Performing before one's peers is sometimes difficult, but the musician's poise and confidence develop only as he learns to play before others. MYF'ers will be a sympathetic audience if the program is varied.

A beginning student may not want to perform alone but will enjoy playing a duet. Many instruments are not solo instruments and many instrumentalists are not ready for solo performances, so plan for instrumental ensembles. Encourage experimentation with different instrumental combinations.

Too often the pianist is the only instrumentalist used regularly in the MYF. Frequently leaders call only upon this musician and never give anyone else a chance. Seldom are other instruments considered for hymn sessions, fellowship singing or worship services. Your list of MYF instrumentalists will help planning committees provide opportunities for greater participation by all musicians. Hymns to be used and other musical requirements should be given to participants in advance so that they may prepare. Solo instruments provide excellent preludes or meditative music for devotional moments; the unaccompanied flute is especially effective. Proficient MYF instrumentalists may play in the morning worship service of the church. Young people grow by sharing their talents in the worship of God.

Some persons feel that only the human voice and organ should be used in the morning service. Our Protestant heritage teaches a broader concept. Bach believed that all music shoul exist for the glory of God and the re-creation the human spirit. He wrote much instrumenta music and vocal music with instrumental a companiment to be used in church. This musi is available and practical for church use today The soprano aria *My Spirit Was in Heavines* from Cantata 21 (MZB) is an appropriate solo for Lent or Passiontide with oboe and keyboard accompaniment. *Jesu, Joy of Man's Desiring* (ZG) is widely known. Well-tuned violins playing the countermelody enhance its beauty and meaning. Two flutes add color and are in character with the music and text of *Sheep May Safely Graze* (ZS).

César Franck's *Psalm 150* (YL) comes alive with the crash of cymbals. *Blessed Man Whom God Doth Aid* by Austin C. Lovelace (MZH) has a part for flute that may be played by violin or recorder. Solo oboes, flutes, trumpets and violins can be used effectively for the chorale melodies in Bach's *The Liturgical Year* (ZC).

Trumpet descants on congregational hymns are appropriate for festive occasions. Brass, string or woodwind quartets playing the hymn of the month for prelude or postlude will help the congregation learn the tune. Solo instruments are especially helpful when teaching hymns. They define the tune morely clearly than does an ensemble.

The recorder is an interesting instrument that can be mastered quickly. A catalog *Recorder Music and Recorders* may be secured (free of charge) from Wagner-Bund Music Company, 719 Liberty Avenue, Pittsburgh 22, Pennsylvania.

Recorder and handbell groups provide music experiences for boys with changing voices and other youth who do not participate in singing activities. All group instrumental endeavors are valuable for building fellowship.

The most useful instruments for accompanying folk music are guitar and accordion. Fellowship singing is more fun when accompanied by these instruments. Piano and autoharp make good substitutes, or homemade instruments may be used. *Crafts That Last* by Lynn Rohrbough (CV) has complete directions for making and playing a shepherd's pipe.

How about instrumental music in your MYF?

Sing, But Unto the Lord

(*Continued from page 3*)

rganist in the rear balcony. After all, people ot listen to music with their eyes.

nding the wonderful time when churches are already built can launch a building or deling program, a definite understanding ne director, the organist, and the choir of respective places in the worship service go far to establishing the proper decorum attitude among all concerned.

hile it is flattering to the only-too-human tor to have his and the choir's efforts mended, it should be remembered that if congregation is only *IM*pressed by the tly tepid renditions of the choir the serv- of both might well be dispensed with. y both have failed their reasons for ex- nce.

he gospel trumpeter and his friends of the ngelistic team? Obviously they need a super- ged dose of humbleness plus a definite derstanding as to the parts they should have he spreading of the gospel.

*M*pressive music? Music to impress whom? tainly not the congregation nor the minister the participants themselves! No, music not *IM*press, but music to *EX*press—to express thankful testimony the love of God; to ex- ss on behalf of the congregation their yers to a loving heavenly Father, to reiterate l to emphasize the text of the minister's ssage; and to deepen the meaning of other ristian truths.

Sing, but unto the Lord!

Choral Technics

(*Continued from page 34*)

hatever is necesssary to get the job done. Some of you are already saying, "All this talk fine, but how can the vocally incompetent or secure lead the vocally incompetent or inse- ure out of their vocal incompetence or inse- urity?" The task of converting a heterogeneous roup of people into a choir capable of pro- ecting expressive interpretations is indeed uite difficult. There is no magic formula for ccomplishing the task but the answer is star- lingly simple. We as directors must learn how o train correctly the voices that make up our hoirs. Only then will we have the satisfaction of making music that stirs the soul. We must, n short, carry out the suggestion of Sir Henry Coward to "Keep pegging away on the *right lines*" and have the fortitude to "labor and wait."

COME, YE FAITHFUL

Text: John of Damascus
tune: "St. Kevin"
The Methodist Hymnal, No. 151

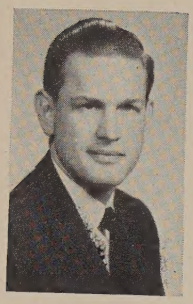
BY MICHAEL DAVES

From the lonely life of the monastery of Mar Saba in the Judean wilderness comes a great Easter hymn of hope, gladness and triumph. "Come, Ye Faithful, Raise the Strain" is, for the most part, the work of the immortal John of Damascus.

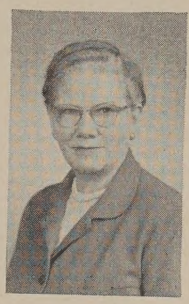
A powerful preacher, John was called the "golden speaker." Born of Arabian parents about A.D. 700, he left a governmental position to enter the monastery. There he wrote and worked. He refused advancement in the church, preferring the life of a monk. Honored as a saint by both the Greek and Latin churches, he was one of the most renowned theologians of his day. He was also a great hymn writer. He wrote and improved the hymnbook for the daily services of the church. Like most Eastern hymn writers, he composed both the words and music for his hymns. His faith in the Resurrection is expressed by the words of this hymn and by a sentence from his writings: "And those who have done good will shine like the sun together with the angels unto eternal life with our Lord Jesus Christ."

For this hymn the church is indebted not only to John of Damascus, but also to its translator, John Mason Neale (1814-1860). Neale, a minister of the Church of England, was a master of classical languages. Because of his technical skill and extensive travels in eastern lands, he was able to make his translations of Greek hymns sound like original poems. In order to translate this famous Easter hymn, he visited Athens at Eastertide and heard the hymn sung by a vast congregation at midnight services. There he saw the traditional Greek Easter rites. The church was in complete darkness. The archbishop, at the moment of midnight, raised the cross and shouted, "Christ is risen!" Then the congregation lit the candles in their hands and, holding them high, sang this joyous hymn of hope. With this picture vivid in his mind, Neale put pen to paper and translated the words from the Greek.

WHO'S WHO in MUSIC MINISTRY



REV. CARLTON R. YOUNG is director of church music for Abingdon Press and editor for the revision of *The Methodist Hymnal*. Before coming to Nashville, Mr. Young was minister of music at Trinity Methodist Church, Youngstown, Ohio. (*page 14*)



VIVIAN SHARP MORSCH (Mrs. Chester E.) is director of Christian education in the Westminster United Presbyterian Church, Piqua, Ohio. Her book *The Use of Music in Christian Education* has become a handbook for church musicians. (*page 38*)

EDITH LOVELL THOMAS, who lives in Claremont, Cal., is known throughout Methodism for her contributions in the church music area. She is author of *Music in Christian Education* and editor of many collections of children's songs, including *The Whole World Singing*. (*page 5*)

DR. JOHN R. VAN NICE is head of the Music Department at Findlay College, Findlay, Ohio. (*page 2*)

DR. CHARLES M. FISHER is professor of Sacred Music, University of Puget Sound, Tacoma, Washington. (*page 4*)

ROBERT E. BLISS is director of music, Highland Terrace Methodist Church, San Antonio, Texas. (*page 6*)

REV. ROYCE N. COAN is minister and director of children's choirs, Court Street Methodist Church, Machais, Maine. (*page 8*)

ALICE T. BARTLETT (Mrs. G. Colby) is director of music, The Methodist Church, Mecklenburg, New York. (*page 10*)

RUTH BAMPTON is director of music Polytechnic School, Pasadena, California. (*pa 12*)

LEE W. FISER is professor of music, Marsh College, and director of music, Johnson Mem rial Methodist Church, Huntington, West V ginia. (*page 34*)

MURIEL ALFORD (Mrs. Richard R.) director of children's work and choirs, Fi Methodist Church, Glendale, California. (*pa 36*)

PHYLLIS N. MARAMARCO (Mrs. V. J.) director of children's work, Connecticut Cou cil of Churches, Hartford, Connecticut. (*pag 40*)

REV. PHILIP R. DIETTERICH is minister music, Trinity Methodist Church, Youngstow Ohio. (*page 42*)

REV. MICHAEL DAVES is pastor, Fir Methodist Church, Addison, Texas. (*page 43*

Fanfare!

The Gospel Song is discussed objectively but realistically by James R. Sydnor in the May issue of MUSIC MINISTRY, and William Giles asks and answers the question *What Is The Ministry of Music?* A new, exciting series on the use of instruments in worship will be developed by Helen Trobian, and Austin C. Lovelace provides rationale and resources for *Calls to Praise*. John R. Van Nice continues his series with a discussion of *Sacred (?) Music*, and NaFOMM looks far beyond the forthcoming biennial conference to *Twenty-five Years Hence*.

Music Folio will include a lovely new anthem *O God of All Beauty* by the Canadian composer Joseph Roff and an appropriate prayer for weddings, *Go With Them, Master* by Gerhard Schroth. C. Kenneth Turner's *Stand Up and Bless the Lord* (a rousing unison anthem) and Chemin-Petit's *Now Let All Loudly Sing Praise* (SAB) complete the choral offerings. Healey Willan's organ "Prelude on 'Darwall,'" will introduce organists to his new volume *36 Preludes and Postludes on Well-known Hymn-Tunes*.

MUSIC MINISTRY is a complete resource for the total music program in your church and church school. Don't miss the May issue!